THE PIANO BOOK

pianos, composers, pianists, recording artists, repertoire, performing practice, analysis,

expression and interpretation

GERARD CARTER

BEc LL B (Sydney) A Mus A (Piano Performing)



WENSLEYDALE PRESS

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INTRODUCTION

The ‘piano’ is a musical instrument played by means of a keyboard. The person playing
a piano is called a ‘pianist’.

‘Piano’ is a shortened form of ‘pianoforte’ which is seldom used except in formal
language. ‘Pianoforte’ is derived from the original Italian name ‘clavicembalo col piano e
forte’ or ‘harpsichord with soft and loud’. This refers to the instrument’s responsiveness
to keyboard touch, which allows the pianist to produce notes at different dynamic levels
by controlling the speed at which the hammers hit the strings

The piano makes its sound by having tuned strings which are struck by felt hammers.
When a key is depressed it activates a mechanism which throws the hammer at the
appropriate string and lifts the damper off to allow the string to vibrate freely. The
hammer strikes the string, bounces off and is caught by a checking device. A string
vibrates at a set pitch or frequency, which is different for each note.

The strings are stretched tightly across bridges which are mounted on the soundboard to
which the vibration is transferred. The sound is amplified by means of the soundboard
which is a large flat piece of wood which effectively acts as a large loudspeaker.

When the key is released the hammer falls back to its normal resting place and the
damper is pressed back onto the string to stop the vibration and hence the sound.

A piano is essentially a horizontal harp but it is struck with felt hammers operated by
keys rather than plucked by the fingers.

The piano is widely used in Western music for performance on its own or with voice or
other instruments or orchestra. It is also used in composing and rehearsal. Although not
portable and often expensive, the piano’s versatility and ubiquity have made it one of the
most familiar of all musical instruments.

The piano keyboard offers an easy means of melodic and harmonic interplay and pianos
were and are frequently used for domestic music making as well as by composers. They

were and still are extremely popular instruments for private ownership and use in the concert hall. An ordinary piano is called an ‘acoustic’ piano to contrast with electronic and digital pianos.

ACCENT

Accents over individual notes and chords were marked with fp and sfp by composers during the early classical period. It was only later that the inverted V for a strong accent and a sideways V for a light accent came to be in more general use. It is often hard to tell from Chopin's markings in his autograph manuscripts whether a sideways V is intended to be an accent or a diminuendo. Schumann's use of accent marks was curious as on occasion he used them over every note of a melodic line.

In piano playing the pianist normally inserts an accent on the first beat of each bar in 3/4 or 4/4 time. In a mazurka there is a secondary accent on the second or third beat of each bar, or each second bar, depending on the particular mazurka. In alla breve time there are considered to be two beats in the bar not four.

A slight lingering on a note or chord is called an agogic accent. This is the meaning of at least some of the light accent marks in Chopin. Rachmaninoff used the small sostenuto line to indicate an agogic accent.

ACTION

A piano action is the mechanism between the keys and the strings that controls how the piano responds to key pressure.

The action of a piano has to:

- cause the hammer to strike the string when the key is depressed;
- allow the hammer to rebound whether the key is held down or not;
- stop the string from vibrating when the key is released;
- yield a wide range of volume from variations in key pressure; and
- permit immediate repetition of the entire cycle.

Cristofori was the first person to devised a mechanism that could do all of these things.

The way the piano responds when it is played is also called the 'action'.

ALBERT D'

Eugen d’Albert (1864-1932) pianist, composer, conductor and pupil of Liszt, was born in
Glasgow on 10 April 1864 and died while on tour in Riga, Latvia, on 3 March 1932. He
was of French and German descent as well as being a descendent of Domenico Alberti
who invented the Alberti bass. His father, a pupil of Kalkbrenner, was ballet master at
Covent Garden. D’Albert studied at the National Training School in London with Pauer,

Stainer, Prout and Sir Arthur Sullivan. He played his own first piano concerto in 1881
with the Royal Philharmonic under the direction of Hans Richter, who introduced him to
Liszt the next year.

D'Albert studied with Liszt at Weimar in 1882 and performed Liszt's piano works on 29
September 1882 and Liszt's first piano concerto on 22 October 1882. D'Albert was one
of the most brilliant of the later pupils of Liszt, who called him the 'second Tausig'.
Liszt wrote that he knew of 'no more gifted as well as dazzling talent than d'Albert'.
D'Albert toured extensively as a soloist and with the celebrated violinist Sarasate, and
became famous as a conductor. He was for a time court pianist to the Grand Duke in
Weimar. Under the composer's baton he played both Brahms piano concertos in Leipzig
in 1894 and in Vienna in 1895.

He had found Liszt's Sonata unattractive yet ten years after Liszt's death, that is, by 1906,
he was performing it with enthusiasm, as reported by Friedheim. He never studied it with
Liszt. In 1913 he made a Welte reproducing piano roll of the Sonata. He also issued an
edition of it.

In 1905 d'Albert gave the United States première of his own second piano concerto with
the Boston Symphony Orchestra. He succeeded Joachim as Director of the Berlin
Hochschule in 1907, and performed Liszt's E major Polonaise at the Liszt Festival which
was held at the Liszt Academy of Music, in Budapest, from 21 to 25 October 1911. He
wrote piano music and twenty-one operas, one of which, 'Tiefland' is still occasionally
performed. He performed Beethoven, Brahms and Liszt and was one of the first to
perform Debussy in Germany. Reger started to write a piano concerto for d'Albert but
never finished it.

D'Albert's pupils included Ernst von Dohnányi, Wilhelm Backhaus and Edouard Risler.
Among his marriages was one of three years, 1892-1895, to the pianist, Teresa Carreño.
They had daughters Eugènie and Hertha. He spent much of his life in Germany and

became a German citizen. He lost much of his British following when he took up the
German cause in the First World War.

'The Collected Works of Franz Liszt' were published by Breitkopf & Härtel in 34
volumes between 1907 and 1936. They were edited under the aegis of the Franz Liszt
Foundation by Eugen d'Albert, Ferruccio Busoni, Peter Raabe, August Stradal, José
Vianna da Motta, Bernhard Kellermann, Béla Bartók, Otto Taubmann, Philipp Wolfrum
and Bernhard Stavenhagen.

D'Albert made two Liszt discs, and several Liszt rolls. D'Albert issued a highly 'edited'
edition of the Sonata, and an edition of the E flat major piano concerto providing Liszt's
comments ascertained in discussions with him at Weimar in 1875. He also issued an
edition of the Hungarian Rhapsodies. In later years d'Albert concentrated on
composition rather than on his career as a concert pianist. D'Albert's roll of the Liszt
Sonata was recorded on a Feurich grand piano and has been reproduced by Denis Condon

using his original Welte piano rolls on his 1922 Steinway-Welte upright piano. It has
been transferred to CD.

Welte made and supplied a vorsetzer (robot pianist) as an option for those who wanted to
reproduce Welte rolls on their own piano. No reproducing roll manufacturer, other than
Welte and Hupfeld, provided the option of a vorsetzer for its own rolls. Denis Condon
has a Welte green roll vorsetzer in working order but could not use it on this occasion as
the d'Albert roll in his collection is a red Welte roll. Red rolls are 328 mm and green
rolls are 286 mm in width. He has, in addition, custom-made his own Duo Art and
Ampico vorsetzers so that those rolls can be reproduced on his Yamaha grand piano
which is fitted with the Disklavier-Pro. 'C' is the lowest note possible on red Welte
piano rolls, which accounts for the fact that the final 'B' is missing from the roll. Why
d'Albert did not play the higher 'B' is unknown. If he forgot that 'C' was the lowest note
possible on red Welte piano rolls this is evidence that he did not double the 'B' at the
octave.

D'Albert's performance was fast, taking 21 minutes. He did not prolong with sustaining
pedal the dominant seventh harmony just before the final Andante sostenuto and, of
course, we do not know what he would have done with the last note. D'Albert practised
melody-delaying (asynchronisation of the hands) and arpeggiata (arpeggiation or rolling
of chords not so marked) and generally his performance was freer than is customary
nowadays. D'Albert played the 'Klindworth D natural', the only recording or
performance the author has heard which contains this textual variant.

ALBERTI BASS

The Alberti bass is a simple broken chord accompaniment which provides a harmonic
and rhythmic basis and a sense of movement. The left hand accompaniment to the right
hand melody in piano music of the classical period often consists of an alberti bass. On
the pianos that Haydn, Mozart and Beethoven knew the alberti bass was easily

controllable but when their works are played on the modern grand piano one must take particular care to subdue the alberti bass so that the melody can be heard properly.

The Alberti bass of the classical period prattled away, usually within the space of a fifth or so, but Chopin expanded it with the aid of the pedal as in his G minor Ballade.
Schumann made virtually no use of the Alberti bass.

ALKAN

Charles-Valentin Alkan (1813-1888) was a pianist, organist and composer. He was a close friend of Chopin, and was also a friend of Liszt's when Liszt was in Paris in the 1830s. His piano works were almost unknown for many years but in recent years have been performed and recorded.

‘Almost all of Alkan’s surviving works are written for the piano. The finest of these
were completed during the fifteen years from 1847. During this period Alkan published
the Grande Sonate.

Much of Alkan’s writing has a melancholy or depressive component, perhaps most
effectively described as “cold”. It should not be concluded, however, that his music is
doleful or mourning. Alkanian melancholia can be, paradoxically, very high-voltage
indeed. His intense rhythmic pulse, simultaneous exploitation of the highest and lowest
reaches of the keyboard, and generation of almost unbelievable sonorities leave the
listener both exhilarated and appalled. At its most icy and magnificent, when the
performer is almost prone with the effort of delivering himself of the extreme emotional
and physical demands of his music, Alkan generates the most remarkable sensation in his
listeners that they have just smelled, or, more precisely, ‘thought that they smelled’ some
deep smoking thing.

The effect of this marvellous writing arrests even a present-day listener; the sadness, the
demonism, the omnipresent foreboding, the palpably sinister all gleam darkly through the
rush of sound. Alkan’s freshness of effect is startling: the conjuring of Weber and Liszt,
once so evocative of misfortune, have been rendered in our century as trite and banal
through the counterfeiting and reworking of their techniques by advertising, cartoons, and
the latest world-première network movie. In listening to Alkan’s works, we recall an
almost forgotten ability to be stirred by these dark emotions. His obsessional repetitions,
the haunting melodies and distressing harmonies, the propulsive power and almost
suffocating intensity of the music deliver a formidable shock.

The sanctum sanctorum of Alkan’s music is found in the twelve Minor Key Etudes
(published in 1857) and the Grande Sonata (published in 1848). The technical demands
of this music are so burdensome that a performance is restricted to only a handful of
pianists. Notwithstanding the musical literacy of the nineteenth century, one wonders

how a musical publisher could have ever believed that there was a popular market for works of this difficulty.

The Grande Sonate was written when Alkan was only thirty-three and shows him to be then possessed of both a fabulous technique and an incomparable sense of personal isolation. Subtitled 'Les Quatres Ages', each of the four movements (titled "20 years", "30 years: Quasi-Faust", "40 years: Un heureux ménage", and "50 years: Prométhée enchaîné") is a psychological evocation of a period of creative life.

The structure of the Grande Sonate is most unusual, progressing from a brisk Scherzo first movement to an "Assez vite" second movement, to a slow third movement in G major and thence to a last movement marked "Extrêmement lent", in G-sharp minor; the effect of these progressively slower and cooler movements is one of increasing gravity and burden. The Scherzo is disarmingly precocious, rocketing through many key changes before focusing on D-sharp minor, the cool and remote key of the Quasi-Faust second movement. "Quasi-Faust" is one of the most remarkable pieces of music – let alone piano music – of the nineteenth century, with its closely fought struggle between

Hell and redemption culminating in an eight-part (not including doublings) fugue, the argument of which is at once cold and deeply exciting. The third movement, with its shy song-like passages, is something of a balm to the listener still in an uproar from the previous movement. The temperature of the Grande Sonata takes a sharp dive in a last movement of unremitting bleakness, emotionally similar to the last movement of the Chopin Funeral March sonata except for a final, terminally defiant chord.

The unity of the Grande Sonate is reminiscent of the Schubert "Wanderer" Fantasy and predictive of the Liszt B minor Sonata, which are its chief competitors in the category of most-original-work-of-the-age.'

Source: 'The strange case of Charles Valentin Alkan' by James F. Penrose ('The New Criterion on line' of 11 May 1993). This internet article is in part a review of 'Charles Valentin Alkan' edited by Brigitte François-Sappey (Fayard, Paris). Mme Françcois-Sappey contributed three essays including a lengthy study of Alkan's Grande Sonata.

ALTENBURG

Liszt's first generation of Weimar pupils (1848-1861) studied with him in the Altenburg, the old house on the hill overlooking the river Ilm. It had been set aside for Liszt's use by Maria Pawlowna who was then the grand duchess of Weimar. The Altenburg had more than forty rooms and contained many of the treasures Liszt had accumulated during his years as a touring piano virtuoso. Beethoven's Broadwood piano and his death mask were housed there.

Liszt did most of his teaching in the small reception room on the ground floor which contained an Erard grand piano. The music room was on the second floor and it was here that Liszt held his Sunday afternoon matinées where singers and instrumentalists from the court theatre would perform songs and chamber music, often with Liszt taking part. These Altenburg matinées had begun in the 1850s and they soon became regular fixtures in which Liszt's pupils were also expected to participate. The music room contained

Viennese grand pianos by Streicher and Bösendorfer, a spinet that had belonged to
Mozart and a piano organ.

Visitors to the Altenburg during the 1850s included Wagner, Berlioz, Brahms, Joseph
Joachim, Joachim Raff, Peter Cornelius, George Eliot and Hans Christian Andersen.
Liszt pupils included Hans von Bülow, Carl Tausig, Dionys Pruckner, Hans von Bronsart
and William Mason.

Liszt's private studio, where he wrote and composed, was at the back of the main
building in a lower wing. It was in this room in the Altenburg during late 1852 and early
1853 that he wrote his Sonata.

AMERICAN TERMS

American terms

The British musical terms are placed first. They are, generally speaking, the terms used
in Australia. The American terms opposite them will be encountered in American books
so it is useful to be aware of the differences.

Note values

semi-breve – whole note
minim – half note
crotchet – quarter note
quaver – eighth note
semiquaver – sixteenth note

Rests

semi-breve rest – whole rest
minim rest – half rest
crotchet rest – quarter rest
quave rest – eighth rest
semiquaver rest – sixteenth rest

Cadences

imperfect cadence – semi-cadence, half-cadence
interrupted cadence – deceptive cadence
perfect cadence – authentic cadence
plagal cadence –[the same]

Analytical terms

common chord – triad whose fifth is perfect
complex time – asymmetric meter, composite meter
leading note – leading tone
non-essential notes – non-harmonic tones
note – tone
part writing – voice leading
primary triads – I, IV and V (major triads in a major key)
secondary triads – ii, iii and vi (relative minors of primary triads)
semitone – half step
tierce de Picardie – Picardy third
tonic minor – parallel minor
relative minor – [the same]
tonic, supertonic, mediant, subdominant, dominant, submediant - [the same]
tone – whole step
whole-tone scale –[the same]

Other musical terms

alto – male alto or countertenor
aural training – ear training
bar – measure
choral society – glee club, community chorus
classical - classic
contralto – female alto singer
cor anglais – English horn
course director, lecturer – clinician
drum kit – drum set
forty-eight –well-tempered clavier
interval – intermission
lead – cue (noun), serve as concertmaster (verb)
motif - motive
national song – folk song
orchestra – [same]
orchestra leader – concertmaster, concertmistress
pause, hold – fermata
practical music – applied music
practice – practice (noun), practise (verb)
produce an opera – direct an opera
pupil – student
singing lessons – voice lessons
symphony orchestra – [same]
symphony orchestra , orchestra – symphony [alone]
technique - technic
turn over – turn pages, turn the page

Australian usage

‘clinician’ has a different meaning
‘concertmaster’ means leader of the orchestra, usually principal first violinist
‘measure’, ‘parallel minor’, ‘quarter note, ‘half note’ etc. are never used
‘student’, ‘ear training’ and ‘voice leading’ are used from time to time
‘well-tempered clavier’ is used more often than ‘forty-eight’

ANSORGE

Conrad Ansorge was born in Buchwald, near Loebau, Silesia, on 15 October 1862 and
died in Berlin on 13 February 1930. He studied at the Leipzig Conservatory and with
Liszt at Weimar in 1885-86. He toured Russia and Europe, and made his United States
début in 1887. He settled in Berlin, where he enjoyed a reputation as an interpreter of
Beethoven and Liszt, and taught at the Klindworth-Scharwenka Conservatorium from
1895 to 1903. He taught at the German Academy of Music in Prague in the 1920s but ill-
health forced him to retire.

He was a recognised interpreter of Beethoven, Schubert, Schumann and Liszt. He put technique in the background and emphasised textual accuracy in performance. Claudio Arrau described him as ‘a wonderful musician’. While studying piano in Berlin, Charles Griffes wrote that he wanted to ‘go to someone else like Ansorge for interpretation’. Ansorge taught with colourful analogues and demonstrated at the keyboard. He often said ‘Heiter ist das Leben, Ernst ist die Kunst’ (Life is happy, art is serious).

Conrad Ansorge composed a piano concerto, chamber music, three piano sonatas, other piano pieces and songs. His pupils included Dorothea Braus, Joseph Challupper, Ernesto Drangosch, Eduard Erdmann, Sverre Jordan, Selim Palmgren and James Simon. Ansorge made a Liszt disc and made Liszt rolls, one of which, Hungarian Rhapsody no. 14, is on CD.

ARPEGGIATA

Arpeggiata is the arpeggiation (rolling, breaking or spreading) of a chord or chords where such arpeggiation is not so marked by the composer, for reasons other than the limitations of an insufficiently large hand. It was a mannerism practised by pianists born in the nineteenth century. The present writer uses the word ‘arpeggiata’ with this specialised meaning following the use of the the word once, apparently with this meaning, in ‘Aspects of the Liszt Tradition’ by Tilly Fleischmann edited by Michael O’Neill (Adare Press, Magazine Road, Cork, 1986.

During the first part of the nineteenth century the arpeggiation of chords in piano music became quite frequent. When expressions such as ‘con espressione’ or ‘dolce’ were indicated in the music, the frequent use of slow arpeggios seemed to be called for. So frequent did such arpeggiation become that Samuel Wesley in 1829 observed that pianists ‘do not put down Keys simultaneously which on the organ should always be done, but one after another.’[italics as in original] (cited by Clive Brown in ‘Classical and Romantic performing Practice 1750-1900, Oxford, 1999, at page 612).

Carl Czerny in ‘Die Kunst der Vortrags (Vienna, 1846), translated by John Bishop, ‘The
Art of Playing’, London, [1846] at page 157, reported that ‘all passages in many parts are
now invariably played in arpeggio, and so greatly is this the case, that many pianists have
almost forgotten how to strike chords firmly.’ [italics as in original]

In a review of a concert by Brahms in 1865 playing his Piano Concerto in D minor it was
reported that Brahms incessantly spread out the chords in the slower tempos.

This practice continued into the early 20th century, as is revealed by reproducing roll
recordings and disc recordings.

ARPEGGIOS

Chords that are broken up sequentially are called arpeggios. The usual sign, of a wavy line, indicates an upwards arpeggio. The rarer downwards arpeggio is indicated by grace notes or by notes written out in the necessary note values. Chords that are not broken up sequentially are called broken chords. Both types form the basis of many piano textures including Alberti basses. These may usefully be practised as unbroken chords.

ARRAU

Claudio Arrau (1903-1991), Chilean born, naturalised American pianist, studied as a child prodigy with Liszt pupil Martin Krause. Like Arthur Rubinstein, Arrau had a very wide repertoire, had an exceptionally long and celebrated career as both a concert and recording artist, and was an important link between the old and the modern schools (although it seems neither ever practised melody delaying or arpeggiata). Arrau became principally known for his interpretations of the piano concertos and piano music of Beethoven and Brahms although he performed and recorded Chopin, Schumann and Liszt.

ATONALITY

Music that lacks a tonal centre or key is said to be atonal. Atonality describes those compositions written since about 1907 where a hierarchy of pitches focussing on a single, central tone is not used as a primary foundation for the composition. Atonal compositions do not conform to the system of tonal hierarchies which characterised classical European music between the seventeenth and nineteenth centuries.

Atonal music is usually regarded as excluding not only tonal music but the twelve-tone serial music of the second Viennese school such as Alban Berg, Arnold Schoenberg and Anton Webern.

Liszt's 'Bagatelle sans tonalité' of 1885 is one of the first piano pieces without a tonal centre. Composers such as Alexander Scriabin, Béla Bartók, Paul Hindemith, Sergei Prokofiev and Igor Stravinsky have written music for the piano that is wholly or partly atonal.

Swiss conductor and composer Ernest Ansermet has argued that classical musical language is a precondition for musical expression with its clear harmonic structures and that a tone system can only lead to a uniform perception of music if it is deduced from a single interval, the fifth.

AURAL TESTS

Most piano examinations include ‘aural’ tests, also called ‘ear’ tests.

Aural tests on CDs are commercially available but singing in a four-part choir will not only provide the pleasure of singing but will improve one’s aural skills.

In recognising intervals one should think of the notes as the start of a tune one knows.
The traditional version of ‘Away in a Manger’ starts with the fifth falling to the third, to
the tonic, then to the fourth below. The more modern version starts with the tonic
preceded by the fourth below. Examine other tunes for intervals of thirds, fourths, fifths,
sixths and octaves. A fifth above a given note is the same note as a fourth below but is an
octave higher.

In recognising chord sequences and cadences always listen to the bass notes. A perfect
cadence moves from chord V to I. It sounds finished and there are no shared notes
between the two chords. A plagal cadence moves from chord IV to I and so also sounds
finished but the key note is present in each of these chords. This cadence is used when
singing ‘Amen’. An imperfect cadence moves from any chord to chord V and sounds
unfinished. An interrupted cadence moves from V to VI and so starts like a perfect
cadence but there is an element of surprise because it does not go to chord I.

In a modulation test, practise singing the notes of the major and minor triads. Major
triads sound happy and minor triads sound sad. Keep the original tonic in mind
throughout the example by humming it gently and then checking to hear whether it is still
in the final chord. Consider if a piece in a major key has moved to the subdominant,
dominant or relative minor. If the original tonic is still in the last chord and the last chord
is major then the modulation has been to the subdominant. If the last chord is minor then
the modulation has been to the relative minor. If the tonic is not still there and the key is
major then the modulation has been to the dominant.

AUTHENTICITY

‘Since the beginning of the twentieth century, the musical work has very much been
regarded as an intentional object. It is studied in a one way communicational model as a
sort of message from the composer to the listener, and is identified with the composer’s
intentions, as visible in the notation. The idea is that the composer has striven for a

definitive and unchangeable shape, and that when there is a conflict between different sources one has to eliminate the confusion in order to reach the composer's ultimate version. To understand a piece of music is to look at the score; to convey the work to the public is to play what the composer has written. Fidelity to the musical work is tantamount to fidelity to the score.

The modern work concept is said to have emerged at the end of the eighteenth century. From an interpretative point of view, however, the modern "authentic" musical work emerged rather at the beginning of the twentieth century. In a broader perspective, it can be seen as a reaction against the musical ideals of the nineteenth century and the self indulgence of performers seeking to put their personal stamp on the music.

A study of interpreted editions, transcriptions, arrangements, revisions, ossias [alternative readings], different versions of the same piece, interpretative variants and conflicts of academic philological interests suggests that in the nineteenth century the musical work was seen as something quite different to how it was portrayed in the twentieth century. It

had more similarities with the musical work of the baroque era. Music was regarded as a performance art: the performer was sometimes as important as the composer. The musical work was more identified with the meaning of the music than with its notation, and this meaning was associated with an aesthetic ideal that became outmoded in the twentieth century. To perform music was to communicate to the listener the content of music; to understand this content one had to translate it and bring it into line with the aesthetic ideals of the public.

Trying to understand the music of the nineteenth century using the work concept of the twentieth century is problematic. Applying a work concept that developed as a reaction towards that which one wishes to study leads to anachronisms. This is clearly evident in the case of Chopin's variants. According to his contemporaries, Chopin never played his own compositions alike twice, and he often changed his performing directions even in his published scores. This inability to reach a decision or – from a different perspective – this great improvisational ability was a part of the interpretational and compositional process in the nineteenth century. The variants are interesting in many ways. They point to something fundamental in the musical work, not only in older times but also in our day. The ability to adjust the interpretation to the mood, the personal feeling, the acoustics and the instrument, and to find a personal rendition is still valued among musicians in our day.

Our intentional work concept cannot explain this variability of the musical work in a satisfactory way. The fact that one can play a work of music in so many ways indicates that the musical structure is to some extent – and in certain contextual environments an important extent – changeable. The musical work seems to have some autonomy in relation to the composer and the score. The variability is also a part of the personal and stylistic approach to the musical work. The works of some composers are said to have more interpretative variability than the works of others, and Chopin is often seen as one of the most ambiguous composers in this respect.

The paradoxical conclusion is that what constitutes a great problem for the editor of an ürtext is, from the historical and interpretative point of view, a unique possibility to understand what the musical work is about, not only for the performer but also for the composer and the public.'

Source: Beryl Wikman in 'The Interpretative Musical Form of Chopin's Nocturne Op. 27 No. 2'.

BACH

Life

Johann Sebastian Bach (1685-1750) was a prolific German composer and organist whose sacred and secular works for choir, orchestra and solo instruments drew together the strands of the baroque period and brought it to its ultimate maturity. Although he introduced no new forms, he enriched the prevailing German style with a robust contrapuntal technique, a control of harmonic and motivic organisation from the smallest

to the largest scales, and the adaptation of rhythms and textures from abroad, particularly
Italy and France.

Revered for their intellectual depth and their technical and artistic beauty, Bach's works
include works for the keyboard such as the Well-tempered Clavier, the Goldberg
Variations, Partitas, English Suites, French Suites and Partitas. They also include the
Brandenburg Concertos, the Mass in B minor, St Matthew Passion, St John Passion,
Musical Offering, Art of Fugue, Sonatas and Partitas for violin solo, suites for cello, more
than 200 surviving cantatas and a similar number of organ works.

While Bach's fame as an organist was great during his lifetime, he was not particularly
well-known as a composer. His adherence to baroque forms and contrapuntal style was
considered old-fashioned by his contemporaries, especially late in his career when the
musical fashion tended towards the rococo and later to the classical styles. A revival of
interest in and performances of his music began early in the nineteenth century and Bach
is now widely considered to be one of the greatest composers in the Western tradition.

Bach's inner personal drive to display his musical achievements was evident in a number
of ways. The most obvious was his successful striving to become the leading virtuoso
and improviser of the day on the organ. Keyboard music occupied a central position in
his output throughout his life, and he pioneered the elevation of the keyboard from
continuo to solo instrument in his numerous harpsichord concertos and chamber
movements with keyboard obbligato, in which he himself probably played the solo part.

Many of Bach's keyboard preludes are vehicles for a free improvisatory virtuosity in the
German tradition, although their internal organisation became increasingly more cogent
as he matured. Virtuosity is a key element in other forms, such as the fugal movement
from Brandenburg Concerto no. 4, in which Bach himself may have been the first to play
the rapid solo violin passages. Another example is in the organ fugue from BWV547, a

late work from Leipzig, in which virtuosic passages are mapped onto Italian solo-tutti
alternation within the fugal development.

Bach encompassed whole genres through collections of movements that thoroughly
explore the range of artistic and technical possibilities inherent in those genres. The most
famous examples are the two books of the Well Tempered Clavier, each of which
presents a prelude and fugue in every major and minor key, in which a variety of
contrapuntal and fugal techniques are displayed. The English and French Suites, and the
Partitas, all keyboard works from the Cöthen period, systematically explore a range of
metres and of sharp and flat keys. The Goldberg Variations (1746) include a sequence of
canons at increasing intervals (unisons, seconds, thirds) and The Art of Fugue (1749) is a
compendium of fugal techniques.

Catalogue

Johann Sebastian Bach’s works are indexed with BWV numbers, which stand for Bach
Werke Verzeichnis (Bach Works Catalogue). The catalogue, which is organised

thematically not chronologically, was compiled by Wolfgang Schmieder and published in 1950. The organ works are BWV 525-748 and the other keyboard works are BWV 772-994. In compiling the catalogue Schmieder largely followed the Bach Gesellschaft Ausgabe, a comprehensive collection of the composer's works that was produced between 1850 and 1905.

Interpretation

There was a time when it was said that legato was the proper touch for Bach. The organist and composer Charles-Marie Widor (1844-1937) said that this was the correct style for the playing of Bach's works on the organ. It was conceded that the legato rule was modified on the piano when an upper part of the contrapuntal texture was in semiquavers and a lower part was in quavers. In that case it was said that the quavers should be played staccato.

As more research was done on historical performance style some said that a non legato touch should be the usual touch, phrases should be rather short, and the final note should be detached.

Some said that Bach should not be played on the piano at all, only on the harpsichord or clavichord. Of those who allowed Bach to be played on the piano, some used the typewriter approach, some used the metronomic approach and some played every note staccato. Some played without dynamic nuance and imitated the terraced dynamics of the harpsichord. Others brought in a very free way of playing. Some said that one should not use the soft pedal when playing Bach on the piano.

In recent times things seem to have stabilised somewhat and there seems to be a trend to play Bach musically with plenty of dynamic nuances and some rhythmic freedom.

The question of pedalling in Bach arises because neither the harpsichord nor the clavichord had a device that lifted all the dampers. Owing to the evanescent tone of those instruments such a device would not have been much use. The Silbermann piano, which

Bach knew, had a device that lifted all the dampers. As it was a hand drawknob there
was limited scope for its use unless one drew it for the duration of a whole piece or the
whole section of a piece.

Some pianists when playing Bach on the modern piano avoid the sustaining pedal, some
use it sparingly and some use it less sparingly. The solution to the above issues must
ultimately be found in the choice of the individual pianist.

Bach did not write specifically for the piano, so far as we know, and a performance of
Bach on the modern piano is, at least to some extent, a transcription.

Keyboard

Bach's keyboard works were written for the pipe organ, harpsichord, pedal harpsichord and clavichord. Bach was not very impressed with the early pianos produced by Gottfried Silbermann as he considered that the treble sound was too weak. He did approve of later models but it seems that he never wrote for the piano. Bach wrote many of his keyboard compositions for the pipe organ or the pedal harpsichord and he wrote his Italian Concerto specifically for a two manual harpsichord. Bach otherwise wrote for the harpsichord and clavichord.

The clavichord, which is a much older and simpler instrument, was portable and was the ordinary instrument of domestic music making. The clavichord had a very soft, gentle tone and was not suitable for public music making. It did have the advantage that it could produce dynamic nuances within a small scale.

The harpsichord was the instrument of public music making, usually accompanying string instruments. Harpsichord tone lacked dynamic nuance because the string was plucked mechanically, but the best examples had a splendid sound. The harpsichord was a much more complex and expensive instrument than the clavichord and would have been owned mainly by the wealthy classes and comfortably off musicians.

Some of Bach's compositions such as his Chromatic Fantasia and Fugue and his Italian Concerto were obviously written for a two manual harpsichord. Apart from compositions such as these, to go through Bach's keyboard works trying to decide which were written for harpsichord and which were written for clavichord will tend to be inconclusive. It may also be futile as the division between the two instruments did not on the whole work that way.

Works

Many of Bach's keyboard works are anthologies that encompass whole theoretical systems in an encyclopaedic fashion.

The Well Tempered Clavier Books 1 and 2 BWV 846-893 each consist of a prelude and

fugue in each of the 24 major and minor keys.

The Inventions and Sinfonias BWV 772-801 consist of two and three part inventions, respectively. These contrapuntal works are arranged in order of key signatures of increasing sharps and flats, omitting some of the lesser used ones. The pieces were intended by Bach for instructional purposes.

The English Suites BWV 806-811, the French Suites BWV 812-817 and the Partitas for Keyboard BWV 825-830 each contain six suites built on the standard model of allemande, courante, sarabande, [optional movement] and gigue. The English Suites closely follow the traditional model, adding a prelude before the allemande, and including a single movement between the sarabande and the gigue. The French Suites omit preludes, but have multiple movements between the sarabande and the gigue. The Partitas expand the model further with elaborate introductory movements and miscellaneous movements.

The Goldberg Variations BWV 988 consists of an aria with thirty variations. The collection has a complex and unconventional structure. The variations are built on the bass line of the aria, rather than its melody, and the musical canons are interpolated according to a grand plan. There are nine canons within the thirty variations, one placed every three variations between variations 3 and 27. These variations move in order from canon at the unison to canon at the ninth. The first eight are in pairs – unison and octave, second and seventh, third and sixth, fourth and fifth. The ninth canon stands alone.

Bach's other keyboard works include the Italian Concerto BWV 971 for two-manual harpsichord, seven Toccatas BWV 910-916 and six Little Preludes BWV 933-938.

BACHE

Walter Bache (1842-1888) was born in Birmingham in 1842 and died in London on 26 March 1888. He was Liszt's most important English pupil. He first met Liszt in Rome in 1862 and, after studying with him for three years, returned to England to promote his music. He remained a pupil of Liszt and regularly attended his masterclasses until Liszt's death in 1886. This period of twenty-four years was much longer than any other pupil spent with Liszt.

Bache often heard Liszt play his own works. In March 1865 he heard the composer play his Sonata in Rome for a group of pupils, and perhaps in April 1869 in the Boesendorfer salon in Vienna.

Bache, as pianist, conductor and teacher, promoted Liszt's music in England at great personal and professional cost to himself and at a time when Liszt's music was often met with indifference and even open hostility. Bache performed Liszt's Sonata in his annual all-Liszt concert on 6 November 1882. He performed it again in the same hall in London in his next annual all-Liszt recital on 22 October 1883, which was the date of Liszt's birthday.

With the approach of 1886, and with it Liszt's seventy-fifth birthday, invitations came from many parts of Europe requesting Liszt's presence. Liszt wrote to Bache from Rome's Hôtel Alibert on 17 November 1885: 'Certainly your invitation takes precedence over all others. So choose the day that suits you and I will appear. Without Walter Bache and his long years of self-sacrificing efforts in the propaganda of my works, my visit to London would be unthinkable.' Liszt was in England from 3 April to 20 April 1886. His visit was a great success and Liszt himself played the piano at a reception in London.

Liszt died at Bayreuth on 31 July 1886 and Bache died, also after a short illness, on 26 March 1888. The London Times obituary referred to the financial sacrifices Bache had made in support of Liszt over the years, acknowledged his value as a teacher, and continued: 'As a pianist, Mr. Bache represented the school to which he belonged, and although he did not play with the brilliance of Sophie Menter, Stavenhagen, and others of

Liszt's pupils, his earnestness of purpose, his energy and his unswerving study made up for the comparative want of what Liszt would have called the 'feu sacré' ['sacred fire'].'

Bache taught piano at the Royal Academy of Music. He did not survive into the recording era.

BARTOK

Béla Bartók (1881-1945) was a Hungarian composer, pianist and ethnomusicologist. His style is a synthesis of folk music, classicism and modernism. He was fond of the asymmetrical dance rhythms and pungent harmonies found in Bulgarian dance music.

His piano concerto no. 2 in G major (1930-1931) is one of his more accessible works from the point of view of an audience. His piano concerto no. 3 in E major contains tonal themes and lacks much of the earlier dark colouring and complex rhythmic features. His Sonata for two Pianos and Percussion is one of his most popular pieces, as are his Romanian Folk Dances for solo piano. His 'Mikrokosmos' is popular with piano teachers as a useful set of teaching pieces.

BECHSTEIN

The Bechstein piano factory was founded on 1 October 1853 by Carl Bechstein in Berlin, Germany. Carl Bechstein set out to manufacture a piano able to withstand the great demands imposed on the instrument by the virtuosi of the time, such as Franz Liszt. On 22 January 1857 Liszt's son-in-law, Hans von Bülow gave the first public performance on a Bechstein grand piano by performing Liszt's B minor Sonata in Berlin. This inaugurated the Bechstein piano, an instrument he came to admire above all others. He became a 'Bechstein artist' and he and Carl Bechstein developed a close friendship, their correspondence lasting a lifetime. The piano on which Bülow premièred the Sonata was specially built for him by Carl Bechstein, who had just opened his own factory. He had earlier learned the art of piano building at the Berlin firm of Perau, where he had been

made foreman at the age of twenty-one. It was apparently Cosima Liszt who had brought
Bechstein and Bülow together.

By 1870, with the endorsements by Liszt and Bülow, Bechstein pianos became a staple at
many concert halls, as well as in private houses. By that time Bechstein, Blüthner and
Steinway & Sons had become the leading makes of piano. By 1890 Bechstein had
opened branches in Paris and St Petersburg and in London, where the company, adjacent
to its London showroom in Wigmore Street, built Bechstein Hall which opened on 31
May 1901.

Between 1901 and 1914 C. Bechstein was the largest piano dealership in London and at
that time Bechstein was the official piano maker for the Tsar of Russia and the Kings of
Belgium, Netherlands and Denmark, as well as other royalty and aristocracy. Bechstein
suffered huge property losses in London, Paris and St Petersburg during World War I.
The largest loss was in London because all Bechstein property, including the concert hall

and the showrooms full of pianos, were seized as enemy property. The hall was sold at auction in 1916 to Debenhams and was re-opened as Wigmore Hall in 1917. The Bechstein factory resumed full scale production in the 1920s. Technical innovations, inventions of new materials and tools, as well as improvements in piano design and construction, allowed Bechstein to become one of the leading piano makers again.

During the aerial bombing of Berlin in 1945 the Bechstein piano factory in Berlin was completely destroyed together with their store of Alpian spruce for soundboards. Bechstein also lost many of their experienced craftsmen because of the war. For several years after the Second World War Bechstein could not resume full scale production of pianos and made only a few pianos each year. Bechstein eventually increased piano production to about a thousand pianos each year during the 1950s and 1960s. In 1961 the Bechstein piano factory was affected by the construction of the Berlin Wall and ownership changed hands several times. Up until the reunification of Germany the company was making fewer pianos although the quality of craftsmanship and sound of Bechstein pianos remained high.

After reunification and dismantling of the Berlin Wall the land formerly belonging to the Bechstein factory was taken for new construction. Karl Schulze, a piano enthusiast and co-owner of Bechstein, continued the legacy of fine piano making. The new Bechstein factories began production of several brand names under the Bechstein group. Hoffman was the mid-level brand while C. Bechstein remained the flagship brand.

A number of famous pianists and composers have, since the days of Liszt and Bülow, developed a loyalty to Bechstein pianos. Alexander Scriabin owned a concert-size Bechstein at his Moscow home, which is now a national museum, and Scriabin’s piano is still played at recitals. Tatiana Nikolaeva preferred the Bechstein for her recordings of Bach. Sviatoslav Richter grew up studying piano on a Bechstein and remembered his experience as stimulating and rewarding. Dinu Lipatti used a Bechstein for his studio

recording of Beethoven and Chopin. Edwin Fischer chose a Bechstein for his pioneering recording of Bach's Well Tempered Clavier, as did Artur Schnabel for his recording of the thirty-two Beethoven piano sonatas. Both Fischer and Schnabel were very fond of Bechstein pianos as were many of the leading twentieth century pianists such as Wilhelm Kempff and Wilhelm Backhaus.

Bechstein was always in competition with Steinway & Sons although the Bechstein is very different from the Steinway in terms of sound. Bechstein upright pianos are especially revered and considered to sound better than many mid-range grand pianos.

BEETHOVEN

Ludwig van Beethoven (1770-1827) is one of the four great classical composers, the others being Haydn, Mozart and Schubert. He is also one of the major classical composers for the piano.

Beethoven was an important figure in the transitional period between the classical and romantic eras in Western classical music and remains one of the greatest composers of all time.

Beethoven was born in Bonn, Germany. He moved to Vienna, Austria, in his early twenties and settled there, studying with Joseph Haydn and quickly gaining a reputation as a virtuoso pianist. Beethoven's hearing gradually deteriorated, beginning in his twenties, yet he continued to compose masterpieces and to conduct and perform after he was almost totally deaf.

Beethoven was one of the first composers systematically and consistently to use interlocking thematic devices, or germ-motifs, to achieve inter-movement unity in long compositions. Equally remarkable was his use of source-motifs which recurred in many different compositions. He made innovations in almost every form of music he touched. For example, he diversified even the well-crystallised form of the rondo, making it more elastic and spacious, and also bringing it closer to sonata form.

Beethoven composed in various genres, including symphonies, concertos, piano sonatas, sonatas for violin and piano and for cello and piano, string quartets and other chamber music, masses, an opera, and songs for voice and piano. He is one of the most important transitional figures between the classical and the romantic eras of musical history. He adopted the principles of sonata form and motivic development that he inherited from Haydn and Mozart and greatly extended them, writing longer and more ambitious movements.

Beethoven's compositional career is usually divided into three periods: early (up to 1802), middle (1803 to 1814), and late (1815 until his death in 1827).

In his early period Beethoven emulated his predecessors Haydn and Mozart, while exploring new directions and gradually expanding the scope and ambition of his work. His early period works include the first and second symphonies, the first six string

quartets, the first three piano concertos, and the first twenty piano sonatas including the famous ‘Pathétique’ and ‘Moonlight’ Sonatas.

Beethoven’s middle period began shortly after Beethoven’s personal crisis brought on by his recognition of his encroaching deafness. It is noted for large-scale works that express heroism and struggle. Middle-period works include symphonies nos. 3 to 8, the fourth and fifth piano concertos, the triple concerto and violin concerto, string quartets nos. 7 to 11, the next seven piano sonatas (including the ‘Waldstein’ and the ‘Appassionata’), the ‘Kreutzer’ sonata for violin and piano, and his only opera ‘Fidelio’.

Beethoven’s late period began around 1815. Works from this period are characterised by their intellectual depth, their formal innovations, and their intense, highly personal expression. Compositions of this period include the ninth symphony, the last five string quartets, and the last five piano sonatas including the ‘Hammerklavier’ sonata. Some

have suggested a ‘fourth’ period to include Beethoven’s ‘Diabelli’ Variations and some
of the late Bagatelles.

Works

Piano sonatas

1. F minor opus 2 no. 1
2. A major opus 2 no. 2
3. C major opus 2 no. 3
4. E flat major opus 7
5. C minor opus 10 no. 1
6. F major opus 10 no. 2
7. D major opus 10 no. 3
8. C minor opus 13 ‘Pathetique’
9. E major opus 14. No. 1
10. G major opus 14 no. 2
11. B flat major opus 22
12. A flat major opus 26
13. E flat major opus 27 no. 1
14. C sharp minor opus 27 no. 2 ‘Moonlight’
15. D major opus 28 ‘Pastorale’
16. G major opus 31 no. 1
17. D minor opus 31 no. 2 ‘Tempest’
18. E flat major opus 31 no. 3
19. G minor opus 49 no. 1
20. G major opus 49 no. 2
21. C major opus 53 ‘Waldstein’
22. F major opus 54
23. F minor opus 57 ‘Appassionata’
24. F sharp major opus 78 ‘A Therèse’
25. G major opus 79
26. E flat mjor opus 81a ‘Les Adieux’
27. E minor opus 90
28. A major opus 101
29. B flat major opus 106 ‘Hammerklavier’
30. E major opus 109
31. A flat major opus 110
32. C minor opus111

Beethoven composed thirty-two piano sonatas. In addition, there were three juvenile
piano sonatas dating from Beethoven’s Bonn days.

‘For Beethoven, the sonata form is not a scheme that can be used in caprice one day and
abandoned the next. This form dominates everything he imagines and composes; it is the

very mark of his creation and the form of his thought – an inherent form, a natural one.
(Edwin Fischer 'Beethoven's Piano Sonatas')

Beethoven's thirty-two piano sonatas constitute a great treasure that embodies a part of the human eternity. Numerous pianists and musicologists have researched or studied them, trying to impart to their students or readers the prodigality of these true musical riches.

Beethoven holds a key rôle in the transformation and evolution of the sonata form. Even if he maintains the characteristics initially set by his predecessors, Haydn and Mozart, Beethoven imposes on the sonatas his strong personality, creating a new, impressive form of art in which his own life, with its joys and sorrows, is projected.

With Beethoven the musical theme acquires remarkable proportions, of such strength that it imposes itself over the listener's attention and memory. As the French composer Vincent d'Indy once said. 'With Beethoven the musical theme turns into a concept that spreads throughout the whole work making it easily recognisable, even if harmonic, modal or tonal aspects change.'

The fundamental principle of organisation of the Beethoven piano sonata is the tonality. Beethoven perceived tonality as the basis of any composition since it leads to a true understanding of the musical form.

There are no apparent patterns to the structure of Beethoven's piano sonatas. Out of the thirty-two, twelve have four movements, thirteen have three movements and seven have two movements. Sonatas opus 26, 27, 54, 109 and 110 deviate from the normal character and order of the individual movements.

A general characteristic of Beethoven's piano sonatas, and of his compositions in general, is the care he takes to create an easily perceptible connection between the movements and the constituent parts of each movement.

Piano pieces

Bagatelles opus 33, 119, 126
Für Elise WoO 59
32 Variations in C minor WoO 80
‘Eroica’ Variations in E flat major opus 35
Andante Favori opus WoO57
Diabelli Variations opus 120
Rondo a Capriccio ‘Rage over a lost Penny’ opus 129 (1795)

Piano concertos

1. C major opus 15
2. B flat major opus 19

3. C minor opus 37
4. G major opus 58
5. E flat major opus 58 'Emperor'

Beethoven composed five piano concertos. In addition there are the Rondo for piano and orchestra in B flat major Wo06, the Triple Concerto for piano, violin and cello in C major opus 56, the Fantasy for piano, chorus and orchestra in C minor opus opus 80 (Choral Fantasy), and two early incomplete piano concertos dating from Beethoven's Bonn days.

No. 1 in C major opus 15

Beethoven composed this concerto in 1797. Although he performed on many private occasions during his first few years in Vienna, Beethoven's official Viennese début did not occur until April 1800. On that occasion he was the composer and soloist in a Hofburgtheater concert given on a late Wednesday afternoon when he played this concerto. Beethoven was also soloist in this concerto in a number of performances in German cities and in Prague.

In the first movement 'Allegro con brio', Beethoven borrows a technique from Mozart in that the piano starts, not with the theme presented by the orchestra, but with a new theme.
In the second movement 'Largo', the piano announces the theme which is then taken up by the orchestra. The final movement 'Allegro scherzando' is a rondo based on a theme with a dancing character.

No. 2 in B flat major opus 19

Beethoven completed this concerto in 1795 and first performed it in the Burgtheater, Vienna, on 25 March 1795. He dedicated the concerto to Carl Nicklas Edler von Nickelsberg. It was not published until 1801, hence we know it as no. 2. Beethoven referred to it as 'not one of my best' when submitting it to a publisher but it was quite successful in performance and contributed to Beethoven's ascent as one of Vienna's new musical talents.

The first movement, Allegro con brio, shows the influence of Haydn and Mozart. The second movement, Adagio, is tender in mood, and the third movement, Allegro molto, is a rondo based on a carefree, syncopated tune.

No. 3 in C minor opus 37

Beethoven completed this concerto in 1800 and played it at an all-Beethoven concert on 5 April 1803, from memory as he had not yet completely written out the piano part. He completed writing out the piano part a year later when his friend and pupil Ferdinand Ries performed it.

It was Beethoven's first, and only, concerto in a minor key and it set him on an original, creative path in which his piano style was less ornate and more varied, dynamic, muscular and emotional.

The first movement, Allegro con brio, uses vigorous masculine tonalities while the second subject is in lyrical mood. The second movement, Largo, opens with a piano solo, and is in a mood of repose. The final movement, Rondo – allegro is somewhat lighter in mood than the first movement and ends in C major.

No. 4 in G major opus 58

Beethoven completed this concerto in 1806 and premièred it as soloist at the Theater an der Wien on 22 December 1808. He attempted to present the concerto earlier but could not find a pianist to play it. Beethoven dedicated it to his patron, pupil and friend Archduke Rudolph to whom he dedicated his Emperor concerto and a number of other masterpieces.

In the first movement, Allegro moderato, Beethoven opens with the piano on its own, an unprecedented procedure. The second movement, Andante con moto, is Beethoven at his most emotional and involves a dialogue between the piano and the orchestra. The third movement, Rondo – vivace, uses dance rhythms and is in a cheerful and optimistic mood.

No. 5 in E flat major opus 73 'Emperor'

Beethoven completed this concerto in 1809 at about the same time as his Appassionata Sonata opus 57. Its powerful themes and heroic moods account, no doubt, for the nickname 'Emperor', which was not by Beethoven but probably by his friend, the composer John Baptist Cramer.

The first performance took place in Leipzig in 1811 when the young church organist Friedrich Schneider was the soloist. Beethoven's pupil and friend Carl Czerny gave the first performance in Vienna in February 1812. By this time Beethoven's increasing deafness prevented him from giving any kind of public performance.

The first movement, Allegro, starts with a piano introduction followed by a lengthy orchestral statement before the piano and orchestra combine. The slow movement, Adagio un poco mosso, introduces a mood of serenity and leads directly into the last movement, Rondo - allegro, which is based on a powerfully rhythmic theme and a more tender second subject.

BERMAN

A number of extracts from Boris Berman's book 'Notes from the Pianist's Bench' (Penguin Books, 2000) are set out, in slightly edited form:

'Chapter 1 – Sound and Touch

You cannot refine your touch without refining your ear.

One physical constant that is indispensible for producing rich, nuanced tone is a flexible
wrist.

Josef Lhevinne wrote:

“The smaller the surface of the first joint of the fingers touching the key, the harder and
blunter the tone; the larger the surface, the more ringing and singing the tone.”

It is not always necessary to play physically legato to create the legato sound. In fact,
efforts to connect notes physically may make the melodic line less smooth than by
playing it non legato (naturally, with the help of pedalling).

Whereas Liszt reached new horizons in matters of velocity, Debussy raised the level of
awareness of touch control to an unprecedented height.

The more notes that are struck simultaneously, the more important the issue of voicing
becomes, particularly in loud playing. Nothing on the piano sounds more vulgar than a
loud chord in which all the notes shout indiscriminately.

In classical textures the highest note of the chord is almost always the melodic one and
needs to be highlighted.

Phrases cannot sing without the pianist listening between the notes.

Chapter 2 – Technique

I believe that two pillars form the foundation of good piano technique … the “economy
principle” requires the pianist to be economical in his movements, not to use a bigger part
of his body when a smaller part will suffice. This formula must address musical needs as
well as technical ones.

The “extension principle” requires us to regard each of the various segments of our piano
playing anatomy as the continuation of the adjacent parts, with each individual unit
always ready to support and share the work with the others.

The hand becomes the guardian of the position. Excessive and prolonged stretching is, in
fact, a frequent cause of hand injuries.

Make transitions or leaps smoother by preparing for them as early as possible.

The pianist should adjust the position of his body to give more room to the hand if it
moves towards the middle of the keyboard.

For more advanced students I would certainly recommend studies by Czerny, Cramer,
Clementi and Moszkowski before reaching out for Chopin, Liszt, Rachmaninoff or
Scriabin.

Exercises have advantages over studies because they focus on a specific problem and
provide for unsparing methodical repetition of the same formula in both hands.

Realizing the musical content of the passage helps the pianist to find the right technical
approach.

Chapter 3 – Articulation and Phrasing

Control over the end of the sound is a powerful means of creating gradation of touch for
organists and harpsichordists. The ability to establish control of the cutoff moment
(executed by the fingers) enriches the variety of articulation.

In the serial compositions, articulation of individual notes is strictly governed by the
series, together with pitch, duration and dynamics.

Dealing with short motives, indicated by articulation slurs, the late nineteenth century
musical phrase is built from one slab of marble, while the eighteenth century one is built
from many small bricks.

Phrasing is the result of a delicate combination of dynamic shaping and timing.

The task of the performer is to identify the focal point, the ‘address’ of the phrase.

Disregarding the inner life of small melodic cells is particularly detrimental to Classical
and pre-Classical music.

Phrasing in twentieth century music is a complex issue given the vast range of existing
styles.

Generally speaking, the more complex and unfamiliar the language of the modern work,
the more the listener depends on the performer to provide guidance to him.

In a polyphonic texture it is imperative for the pianist to maintain the logic of phrasing in
each voice, not allowing any of them, even the leading one, to impose its phrasing on the

others.

With Bach, realizing the inner rhythmic structure is the most important task. The vast majority of his phrasing is iambic, or anacrustic, going from the weak to the strong. When applying the iambic phrasing, guard against stressing or “swelling” of the weak beats. The point of this phrasing is to emphasize the forward motion of the phrase toward the downbeat.

Chapter 4 - Matters of Time

In a satisfying performance rhythmical steadiness never comes across as rigidity; there is always room for flexibility.

Performance practice generally moves through the centuries in the direction of greater exactness.

Because the purpose of rubato is to add a sense of improvisatory freedom to the performance, one should avoid using the same kind of rubato repeatedly in a piece. Stretching or rushing successive phrases in the same way creates a monotonous sense of predictability that defies the purpose.

The more elaborate the dynamic phrasing, the less rubato should be used, and vice versa.

Chapter 5 – Pedaling

Although the harpsichord and clavichord do not have a pedal device, they are built to allow a constant halo of overtones to surround each sound.

Good pedalling comes more from a discriminating ear and sensitive touch than from foot technique.

In a multi-layered texture, therefore, a half-pedal change will help the pianist to get rid of some of the sounds in the higher register only.

Very often the best pedaling is done not by the foot but by the so-called finger pedal, when the notes of the texture are held over by fingers to create harmonic continuity.

Half-pedaling is indispensible for weeding out dissonances, without creating moments of harmonic nakedness. It can be very useful in a resonant hall.

A slow release of pedal can produce a magical result with its gradually vanishing sound.

Another effect is to play without using any pedaling.

Too often the left pedal is used merely as a mute, when its main purpose should be to add a special color to the sonority.

Learning a new work starts with choosing a good edition. I strongly advocate using
ürtext editions.

Many students turn their practice sessions into repeated run-throughs. This habit is very
harmful because it ingrains in the pianist's mind all the faults and imperfections of

attempting to perform a piece that has not been learned properly. Although I advocate playing through the work, each of these infrequent trial performances should be followed by a conscientious ‘clean-up’ with full attention paid to every detail.

When I practice I try to approximate what I want the music ultimately to sound like.

By determining the appropriate fingering early, they will speed up the process of learning the piece.

Convenience and efficiency are the important considerations for choosing a particular fingering.

A fingering that seems perfectly fine for slow practicing may not be suitable for a piece when performing at a fast tempo.

The best fingering is one that fully serves the musical goals of the pianist and does not allow the pianist to play in any other way.

One should practice as fast as one’s ear can acknowledge every detail and the mind can control every motion.

If the ear cannot keep pace, the playing will be muddled, even if the desired speed is achieved.

These mentally skipped parts are easily recognisable by the unmusical, mechanical way in which they are played.

I suggest that practice sessions include playing through a difficult passage or a work when the performer simulates the emotional state of a concert performance.

One should practice creatively.

In the process of learning a piece, committing it to memory signifies moving to a higher level in mastering it.

It is prudent to stick to one edition during memorisation.

Joseph Hoffmann wrote:

“There are four ways to study a composition: (1) on the piano with the music, (2) away

from the piano with the music, (3) on the piano without the music, (4) away from the
piano without the music. The second and the fourth become increasingly important as
the piece becomes ready for performance."

Chapter 7 – Deciphering the Composer's Message

I often find that the humorous, joking aspect of music is missing in many performances,
even in those of accomplished artists.

Chapter 8 – Seeing the Big Picture

Often it helps to know at which point in the composer's life a particular work was written.

Chapter 9 – Technique of the Soul

When working on a musical composition, one must do more than define the character of
a certain passage. One has to determine whether a new mood develops from the previous
one or negates it. Perhaps the mood functions as a diversion, an emotional aside within
the general narrative of the composition.

In compositions with complex emotional content, like the late Beethoven sonatas, the
transitional passages are often the most important.

The composer works within his own style, but the performer must be a chameleon,
adopting his delivery of the musical material to the style of the music he plays.

Chapter 10 – At the Performance (and prior to it)

The pianist should work relentlessly during practice sessions to expunge wrong notes.
But at performances (including trial performances and run-throughs for oneself) the
pianist should let himself go, deal with musical tasks, and not become paranoid about
every missed note.

Real individuality will always be noticeable without trying to do do something unusual.

We do not work piano, mime piano, or suffer through piano. We "play" piano.

A "perfect" performance is impossible.

Any occasion for playing in front of an audience is important to make sure that your
artistic soul will not feel "out" of practice.

Neuhaus: "Talent is passion plus intellect".

There are different personalities and different types of artists. More extroverted

performers communicate by bringing the music to the listeners, while others draw the
listener towards the music, as if into a magic circle. Whatever the approach, interaction
with the audience is a crucial part of any public performance.

The phrase “memory slips” is a misnomer, because the problem is usually not with
memory but with concentration.

During a performance, the artist should avoid turning the mental spotlight from the music to his own well-being.

Under no circumstances should a mistake be allowed to ruin the remainder of a performance. Mistakes loom much larger to the performer than they do to the listeners.

In the days leading to the performance do not always practice on the same piano.'

BLUTHNER

The Blüthner piano company was founded by Julius Blüthner in 1853 in Leipzig, Germany. Early success occurred at exhibitions and conservatoriums and on the concert stage. Further inventions and innovations led Blüthner to patent a 'repetition action' and, in 1873, the aliquot scaling patent for grand pianos. This added a fourth, sympathetic ('aliquot') string to each trichord group in the treble to enrich the piano's weakest register by enhancing the overtone spectrum of the instrument. The aliquot string runs parallel to the normal strings, but is elevated where the hammer strikes so that it is not struck directly, but vibrates in sympathy with the other strings. The string resonance also slightly occurs when other harmonic notes are played.

By 1885 Blüthner was the largest European piano manufacturer but in 1905 was surpassed by Bechstein. During World War II the Blüthner factory was ruined by target bombing but it was later rebuilt and opened at the same location. The Blüthner family continues their fifth generation piano building tradition.

The composers Wagner, Brahms, Johann Strauss, Tchaikovsky, Reger, Debussy, Bartók and Shostakovitch, the pianist Wilhelm Kempff, and the conductor Wilhelm Furtwängler, all owned Blüthner pianos.

BOSENDORFER

The Bösendorfer piano company was established in Vienna in 1828 by Ignaz Bösendorfer and is the oldest piano manufacturer still producing its own instruments today. It has

produced some of the finest instruments in the world. In 1830 it was granted the status of official piano maker to the Emperor. Ignaz's son Ludwig took over in 1859, operating from new premises from 1860. Between 1872 and its closure in 1913, the associated Bösendorfer-Saal was one of the premier concert halls of Vienna. The company passed through various hands over the years before returning to Austrian hands in 2002.

Bösendorfer pioneered the extension of the typical 88-key keyboard, creating the Imperial Grand Model 290 which has 97 keys, and later the Model 225 which has 92 keys. The extra keys which are all at the bass end of the keyboard were originally hidden beneath a hinged panel mounted between the piano's conventional low A and the left-hand end-cheek to prevent them being struck accidentally during normal playing. More recent models have omitted this device and simply have the upper surface of the extra natural keys finished in matte black instead of white to differentiate them from the

standard 88. The extra notes were originally added so that pianists could play Busoni's arrangements of Bach's organ works.

One of the earliest and most important pianists to be associated with Bösendorfer was Franz Liszt who found that Bösendorfer and Bechstein pianos were the only instruments capable of withstanding his tremendously powerful playing. Still today Bösendorfer is known as a piano that will withstand the rigours of concert halls and tours.

The Bösendorfer sound is darker and richer than the purer but less full sound of the Steinway, due in part to the extra bass notes which resonate when the other strings are struck.

Bösendorfer produces a more affordable 'Conservatory Series' of pianos in which the cases and frames are of satin finish rather than polished finish and the pianos are loop strung rather than single strung. Bösendorfer has also developed a computer that can be fitted to most Bösendorfer pianos to enable the direct recording of a piano performance.

BRAHMS

Life

Johannes Brahms (1833-1897) is one of the four great romantic composers for piano, the others being Chopin, Schumann and Liszt.

Brahms was born in Hamburg, Germany but spent most of his life in Vienna, Austria. He was a virtuoso pianist and is recognised as the greatest symphonic composer after Beethoven. Brahms's piano works are much-loved; classical in form and structure, they have a rich emotional palette and an original style.

Brahms adapted his lyrical and romantic idiom to classical structures that attach great importance to motivic development. Because of his preference for and extensive use of the sonata and variation forms he was thought by Wagner to be an insignificant tributary of music although his ability was acknowledged. Brahms's music is absolute and he

avoided the use of descriptive titles but at the same time his music is very imaginative.
Brahms is particularly satisfying in that he combines a classical foundation with a richly
romantic emotional overlay.

Brahms's style of writing for the piano is original and individual. He uses the lower
register of the piano with pedal and full sonority. He uses block chords in the middle of
the keyboard, octaves, thirds and sixths, and generally cultivates an awkwardness and
difficulty in his piano writing with a view to creating original sonorities. He also uses
cross rhythms and syncopation to create novel effects.

Brahms was greatly influenced by and absorbed Bach's counterpoint and Beethoven's
classical forms.

Piano concerto no. 1 in D minor opus 15

Brahms's D minor piano concerto is his first symphonic work and the highlight of his early output. The earliest version was composed in 1854, when Brahms was twenty-one, as a sonata for two pianos. Brahms then thought about reworking it as a symphony and it was only in 1855 that he decided to to turn it into a piano concerto. He eventually took over from the early sonata and the planned symphony only the first movement (Allegro), and composed an enrirely new slow movement (Adagio) and Rondo finale (Allegro not troppo). He later reworked the slow movement from the early sonata and used it as the second movement of his German Requiem.

The concerto received its first public performance in January 1859 in Hanover and Leipzig with the composer as soloist. It was not very successful, perhaps because the audience found the orchestral introduction unusual and the piano writing not as showy as they were accustomed to. The concerto was published two years after its first public performance in which time the composer made some further changes to the score, especially in the last movement the form of which is modelled on the Rondo of Beethoven's C minor piano concerto.

Piano concerto no. 2 in B flat major opus 83

Brahms's B flat piano concerto is separated by a gap of twenty-two years from his B flat piano concerto. Brahms began work on the B flat piano concerto in 1878, completed it in 1881 while in Pressbaum near Vienna and dedicated it to his teacher Eduard Marxsen.

The concerto is in four movements (Allegro non troppo, Allegro Appassionato, Andante, and Allegretto grazioso) rather than the three movements typical of concertos in the classical and romantic periods. The extra movement (the second movement, scherzo) makes the concerto considerably longer than most other concertos written up to that time as a complete performance lasts about fifty minutes. As critics noted at its first

performance, the scherzo brings the concerto closer to being a symphony for piano and orchestra. As in his D minor piano concerto, Brahms combined elements of the classical concerto (direct opposition of soloist and orchestra, and soloist virtuosity) with the chamber music like influences of the baroque concerto grosso. The chamber music tendencies are especially strong in the slow movement (Andante) which contains an interplay of piano, cello and winds.

Despite its ambitious scale, when Brahms sent a copy of the completed score to his friend, the surgeon and violinist Theodore Billroth (to whom Brahms dedicated his first two string quartets), he described the concerto as ‘some little piano pieces’. On another occasion he called the second movement a ‘tiny whisp of a scherzo’ although it is robust music that lasts for ten minutes.

The concerto was given its public première in Budapest in 1881, with Brahms himself playing the solo part. Unlike the D minor piano concerto which was rather coolly received and struggled for general acceptance, the B flat concerto was an immediate and

great success. Brahms went on to perform it at a number of successful concerts in
Germany, Austria and the Netherlands, some conducted by Hans von Bülow. Eugen
d'Albert later performed both concertos under the composer's baton.

Piano Sonatas

1. C major opus 1
2. F sharp minor opus 2
3. F minor opus 5

Piano pieces

Rhapsodies, Intermezzos and Fantasies from opus 76, 79, 116, 117, 118 and 119
Handel Variations opus 24
Paganini Variations Books 1 and 2 opus 35

Chamber music

Piano trios, piano quintet, piano and violin sonatas

Brahms & Liszt

On Wednesday morning 15 June 1853 Liszt played his Piano Sonata in B minor at the
Altenburg, Weimar, in the presence of the young American pupil William Mason (1829-
1908), the twenty year old composer and pianist Johannes Brahms (1833-1897), violinist
Edé Reményi, pupils Karl Klindworth (1830-1916) and Dionys Pruckner (1834-1896),
composer Joachim Raff and others of Liszt's pupils and friends.

Brahms and Reményi were on a concert tour at the time and detoured to Weimar so that
Brahms could show some of his early unpublished compositions to the older composer.
What started out as a happy occasion, with Liszt's brilliant sight-reading of Brahms's
hardly legible E flat minor Scherzo and part of his C major Sonata, ended quite
uncomfortably for all concerned.

Mason continues: 'A little later someone asked Liszt to play his own sonata, a work
which was quite recent at that time, and of which he was very fond. Without hesitation,
he sat down and began playing. As he progressed he came to a very expressive part of
the sonata, which he always imbued with extreme pathos, and in which he looked for the

especial interest and sympathy of his listeners. Casting a glance at Brahms, he found that
the latter was dozing in his chair. Liszt continued playing to the end of the sonata, then
rose and left the room. I was in such a position that Brahms was hidden from my view,
but I was aware that something unusual had taken place, and I think it was Reményi who
afterward told me what it was.'

Reményi corroborated Mason's account in an interview for the 'New York Herald' of 18
January 1879, the first time this story found its way into print. It was later reprinted in

Kelly and Upton's 'Edouard Reményi (Chicago, 1906): 'While Liszt was playing most sublimely to his pupils, Brahms calmly slept in a fauteuil [arm-chair], or at least seemed to do so. It was an act that produced bad blood among those present, and everyone looked astonished and annoyed. I was thunderstruck. In going out I questioned Brahms concerning his behaviour. His only excuse was: "Well I was overcome with fatigue. I could not help it." '

In fairness to the young Brahms it was very hot in Weimar that day and he had been travelling all the previous night to get there. Reményi later fell out with Brahms and left on his own. Reményi had sat beside Brahms during Liszt's performance and, although his comments may have been exaggerated, certainly something happened to upset Liszt. Years later Karl Klindworth corroborated the incident to Mason but 'made no specific reference to the drowsiness of Brahms'. The fact that it was very hot in Weimar on 15 June 1853 is clear from Mason's account of his much later conversation with Brahms on 3 May 1888, yet no commentator mentions this circumstance.

Brahms stayed for ten days at the Altenburg accepting Liszt's hospitality. When he left Liszt presented him with an ornamental cigar box inscribed 'Brams' [sic]. It seems that Mason and Klindworth were incorrect in their recollections that Brahms left that afternoon or the next morning. Liszt obviously got over what upset him, if it was Brahms's drowsiness, but neither ever got to like each other's music very much.

BRANDS

Pianos were among the first items to acquire distinctive brand names and in the last two hundred years or so there have been about 12,500 different brands of pianos. When Heinrich Steinweg produced pianos in America he changed the name to Steinway, which was a more English-sounding name designed to reflect the prestige of English pianos such as the Broadwood. Since then German-sounding names have often been chosen by manufacturers because of Germany's good reputation for piano building.

Stencil brand pianos, or store brands, are common in America. A nation-wide piano store buys pianos from a factory and puts its name on them with the result that many different brands are from the same factory. Factories also buy parts from all over the world and sometimes farm out their manufacturing process to a country with cheaper labour rates.
Sometimes a piano factory sells its brand name to another piano maker. With the serial number and name of a piano it is possible to research its background, when and where it was made, whether it was made before or after acquisition and where the parts were manufactured.

The following are some current brands of pianos:

Bechstein
Blüthner
Bösendorfer
Boston

Chickering
Kawai
Petrof
Pleyel
Schimmel
Steinway
Yamaha
Young-Chang

BRENDEL

A number of extracts from Alfred Brendel's book 'Musical Thoughts and Afterthoughts'
(Robson Books, 1976) are set out, in slightly edited form:

'Beethoven's piano works pointed far into the future of piano building.

Those performances that are historically most correct are not always the ones that leave
us with the most cherished memories.

Beethoven notates the pedal only when he wishes to obviate misunderstandings or when
he is aiming at unusual effects.

Until the middle of the nineteenth century no distinction was made between "ritardando"
and "ritenuto".

The practice of conducting concertos from the first violin part survived into the twentieth
century.

The projection of simplicity can be a very complex business. An exceptional reservoir of
nuances, even though they may remain unused, and a considerable degree of sensitivity
and inner freedom are required. Otherwise the result is not simplicity but emptiness and
boredom.

We follow rules to make the exceptions more impressive.

Beethoven's pupil Ferdinand Ries said of Beethoven's instructions:

"If I missed something in a passage, or played wrongly the notes and leaps he often
wanted me to bring out strongly, he rarely said anything; but when I fell short as regards
expression, crescendos, etc., or the character of the piece, he got exasperated because, as

he said, the first was an accident, but the other was a lack of judgement, feeling or attentiveness. The former happened to him quite often too, even when he played in public.”

Only a few of Schubert’s major instrumental works were published during his lifetime.
Not only in his piano works does he expand previous dynamic limits to ppp and fff.

Schumann was full of praise for Schubert's sonorous piano style which seems to come
from the depths of the pianoforte.

Schubert himself was not a brilliant player. He does not seem to have owned a piano.

Schubert's piano style is no less orchestral than it is vocal. In the 'Wanderer' Fantasy the
piano is turned into an orchestra much more radically than had ever been done before.

In Schubert's music the pedal is the soul of the piano.

There are two possible methods of notation. The composer writes down how long the
note should sound, or he indicates how long the finger should or can be kept on the key.
We could call these the musical notation, and the technical notation, respectively.
Schubert's notation is technical.

Schubert was an accent maniac but there is hardly a composer after the baroque age
whose rhythm is so frequently 'mis-spelt'.

Schubert's piano works often surpassed the possibilities of his instruments, as the Great C
major Symphony surpassed the size and performing habits of contemporary orchestras.

Franz Liszt was, first and foremost, a phenomenon of expressivenss. Schumann called
him a "genius of interpretation". Liszt is said to have infused even Czerny and Cramer
studies with radiant life.

Technique served Liszt as a means of opening up new realms of expression.

The pianist should give simplicity to his passages of religious meditation, bring out the
devilry behind the capriciousness, and convey the profound resignation behind the
strangely bleak experiments of his late works.

Another danger to be avoided is excessive rubato.

Liszt's teaching concentrated on interpretation. What he demanded was a "technique
created by the spirit, not derived from the mechanism of the piano." Liszt did not

consider himself a piano teacher.

August Stradal, who studied with Liszt after 1880, made the curious remark that Liszt’s
entire technique, besides his finger technique, was a wrist technique.

Producing orchestral colours on the piano, in timbre and in manner, is required for the
playing of transcriptions and paraphrases.

Bach and Liszt were the two nerve centres of Ferruccio Busoni's enormous repertoire.
Bach is the basis of pianism and Liszt is its apex. The contemplative inwardness of the
one was as congenial to him as the theatrical and mysterious tone magic of the other.

The most individual feature of Busoni's pianistic art was his treatment of the pedal. In
conjunction with a highly refined non-legato technique this new treatment of the pedal
produced tone colours and areas of sound of the most delicate transparency.

The pianist has one implacable enemy, the piano. The piano continually tempts him to
forget the musical meaning of a passage in mastering its mechanical difficulties.
Technique can never reach a point where the problems cease to exist because the real
problems are not technical but musical. Liszt's notion of "technique as the helpmate of
the idea" finds a strong exponent in Busoni.

My teacher Edwin Fischer helped me restore the "ürtext" of classical masterpieces.

The principal carrier of his expressiveness was his marvellously full, floating tone, which
retained its roundness even at climactic, explosive moments, and remained singing and
sustained in the most unbelievable pianissimo.

Piano playing is a strict discipline. Practice, the task of clarifying, purifying, fortifying
and restoring musical continuity, can turn against the player. Control can "sit" on one's
playing like a coat of mail, like a corset, or like a well-tailored suit. On lucky occasions
it is just there, as if in league with chance.

How often does the player find a piano on which he can rely, a piano which will do
justice to the exactness of his vision? Is it to be wondered that so many performances
remain compromises?'

BROADWOOD

The English firm of Broadwood and Sons, named after its founder John Broadwood, is
the oldest piano company in the world. Their instruments have been played by Haydn,

Mozart, Dussek, Beethoven, Chopin and Liszt. The company holds the Royal Warrant as manufacturer of pianos to Queen Elizabeth II.

Early technological progress owed much to Broadwood, which already had a reputation for the splendour and powerful tone of its harpsichords. Broadwood built instruments which were progressively larger, louder and more robustly constructed. Broadwood sent pianos to both Haydn and Beethoven and was the first firm to build pianos with a range of more than five octaves: five and a fifth in the 1790s, six by 1800 (Beethoven used the extra notes in his later works) and seven by 1820. The Viennese makers followed these trends but their instruments had more sensitive piano actions.

BRONSART

Hans von Bronsart (1830-1913) was born in Berlin on 11 February 1830 and died in Munich on 3 November 1913. He studied with Franz Kullak in Berlin and was an early pupil of Liszt at the Altenburg in Weimar from 1853 to 1857 where he met many musicians including Hector Berlioz and Johannes Brahms.

On 21 July 1855 at a soirée at the Altenburg, fourteen-year old prodigy and Liszt pupil, Carl Tausig, played some pieces. He and his father Aloys, a respected piano teacher, were presented to Hans von Bülow and various members of the Weimar school. Bülow played three of his own works and Liszt concluded by playing his Scherzo and his Sonata. Afterwards everyone went down to the Erbprinz Hotel for dinner.

Bronsart heard Liszt play his Sonata at the Altenburg in July 1855, presumably this performance of 21 July 1855, and wrote in the 'Neue Zeitschrift für Musik': 'In regard to its self-stipulated form and development, this is one of the singular events of modern times, as if it were a continuation of Beethoven's late period sonatas, a work to consider as a new beginning for the Sonata.'

Liszt thought highly of Bronsart and dedicated his second piano concerto to Bronsart who gave its first performance. Bronsart met his wife Ingeborg Starck (1840-1913), who was also a composer, in Weimar and they married in 1862. He worked as a conductor in Leipzig and Berlin and then took the post of general manger of the Royal Theatre Hanover in 1895. He composed piano, chamber and orchestral music, including two piano concertos, the second of which Bülow and Sgambati included in their repertoires. Karl Heinrich Barth, the teacher of Arthur Rubinstein, was his pupil. Bronsart did not make any discs or rolls.

BULOW

Hans von Bülow (1830-1894) was born in Dresden, Germany, on 8 January 1830 and died in Cairo on 12 February 1894. He studied at the Leipzig Conservatory with Louis Plaidy and from 1839 with Friedrich Wieck in Dresden. He matriculated as a law student

at Leipzig University at the age of eighteen but continued to study music. He met Wagner who taught him conducting, and Liszt from whom he took piano lessons at the Altenburg, Weimar. He studied with Liszt for two years, commencing in the summer of 1851. He worked on Czerny's 'School of Velocity' and made a special study of Liszt's Transcendental Studies. Liszt regarded Bülow as his most intellectually gifted pupil and his true heir and successor in the field of piano playing. They remained close friends all their lives.

Bülow toured Europe for the first time in 1853 and again two years later. In 1855 he succeeded Theodore Kullak as head of Stern's Conservatory, Berlin. On 6 December 1855, at an all-Liszt concert conducted by Liszt himself, Bülow was soloist in Liszt's first piano concerto. There was a friendly reaction from the audience but the conservative musical press in Berlin were hostile.

In the 1850s he took up conducting and became director of the Meiningen Court Orchestra, an ensemble which he trained so rigorously that he and every player in it performed their concerts from memory. In 1856 he married Liszt's daughter Cosima but they divorced in 1869 and she married Wagner. Bülow continued as a pianist and conductor, holding various appointments as court pianist, as well as teaching piano in German Conservatories and in St Petersburg. Bülow's early tours of Europe and America marked him out as a pianist of classical leanings, his cycles of Beethoven sonatas being particularly memorable.

Bülow premièred Liszt's B minor piano sonata at Berlin in January 1857 and at the concert he used the first Bechstein grand piano made by his friend Carl Bechstein. In later years Bülow turned to the more complicated works of Liszt, such as the Sonata, though as reported by Friedheim, 'he attained very little success either with the public or the critics because his objective style of playing did not lend itself to this kind of music.'
Bülow is said to have been the first pianist to play all the piano works in his repertoire from memory. On his first visit to Great Britain in 1873 he played at a Philharmonic Society concert and received the Society's Gold Medal.

'Arpeggiation in cantilena is seldom used.' This comment was made by Bülow, after a performance of the first movement of the Beethoven Sonata in A flat major opus 110 at one of Bülow's masterclasses held during 1884 to 1886. Bülow seems to have been disapproving of melody delaying, melody anticipation and arpeggiata, or any one or more of these, while acknowledging their occasional appropriateness. In relation to Bülow's possible disapproval we must bear in mind that his playing was often criticised in his day for being exact and scholarly but lacking in spontaneity and warmth.

In April 1889 Bülow arrived in Boston and cut a wax cylinder for Edison, the recording engineer being Edison's colleague Theodore Wangemann. Bülow wrote that he recorded 'Chopin's last nocturne', presumably opus 62 no. 2 in E major. He wrote: 'Five minutes

later it was replayed to me – so clearly and faithfully that one cried out in astonishment.'
Wangemann played cylinders by other performers for Bülow who went into raptures and described Edison's invention as an 'acoustic marvel'. He was not satisfied with his own recording, however, claiming that the presence of the machine had made him nervous.
Wangemann had gone to Boston specifically to record Bülow's recitals, and other pieces were probably also recorded. Each cylinder was unique and could not at that time be replicated and it had been Edison's intention to buy them up. No Bülow cylinder has ever come to light but, if it did, it would be extremely valuable evidence of nineteenth century performing practice as showing the extent to which Bülow used the interpretative devices.

Bülow edited works by Cramer, Beethoven and Chopin. The works by Beethoven that he edited included the Pathétique and Appassionata Sonatas and the Thirty-two Variations in C minor. His pupils included Agathe Backer-Grondahl, Carl H. Barth, Bernardus Boekelmann, Giuseppe Buonamici, Pietro Florida, Wilhelm Fritze, Karl Fuchs, Hermann Goetz, Otto Goldschmidt, Fritz Hartvigson, Alfred Hollins, Frederick Lamond, Otto Lessman, Frank Liebich, José Vianna da Motta, Ethelbert Nevin, Rudolf Niemann, John

Pattison, Theodore Pfeiffer, Laura Rappoldi, Cornelius Rybner, Hermann Scholz, Karl
Schulz-Schwerin, Albert Werkenthin and Bernhard Wolff.

Bülow made some Edison cylinders, since lost, but otherwise did not survive into the
recording era.

BURMEISTER

Richard Burmeister was born in Hamburg on 7 December 1860 and died in Berlin on 16
January 1933. He studied with Liszt from 1880 to 1883. He was a pupil with Liszt at
Weimar and accompanied him on his travels to Rome and Budapest. He taught at the
Hamburg Conservatory and was head of the piano department at the Peabody
Conservatory, Baltimore, from 1885 to 1897.

Burmeister's piano concerto was performed in Baltimore in 1888 and published by
Luckhardt in 1890. He headed the Scharwenka Conservatory in New York from 1898 to
1903. He appeared with the Philadelphia orchestra during the 1902 season. Returning to
Germany he taught at the Dresden Conservatory from 1903 to 1906 and at the
Klindworth-Scharwenka Conservatory in Berlin from 1906 to 1925. He made extensive
tours of Europe and the United States. He married Dori Petersen, a Liszt pupil.

He wrote original works for piano, rescored Chopin's piano concerto no. 2 in F minor
and added a cadenza. He also reworked some of Liszt's piano pieces (Concerto
Pathétique, Mephisto Waltz) giving them an orchestral accompaniment, and at the final
concert of the Montreal Philharmonic Society on 25 May 1899 he was the soloist with
orchestra in the Concerto Pathétique. Burmeister did not make any discs. He made Liszt
rolls but none is in Denis Condon's collection.

BUSONI

Ferruccio Busoni (1866-1924) played for Liszt on 16 March 1873 at the age of seven and
later took lessons from the Russian pianist and Liszt pupil Arthur Friedheim (1859-
1932).

Busoni became a distinguished Liszt scholar and pianist and often performed the Sonata
and other works by Liszt, although he never studied with Liszt himself. Busoni wrote
that, in 1909, after playing the Liszt Sonata to Liszt's pupil Sgambatti, 'he kissed my
head and said I quite reminded him of the master, more so than his real pupils'. Busoni
played the Sonata regularly on his tour of Hungary, Europe and America in 1911-12.

Busoni made a number of rolls and discs, including Liszt rolls, but never recorded the
Liszt Sonata. Egon Petri who became a distinguished Liszt interpreter and teacher was a
pupil of Busoni.

CANTABILE

'Cantabile' means 'in a singing style'.

Cantabile is achieved in piano playing by a combination of:

- legato touch;
- voicing;
- tone nuance;
- tone matching;
- crescendo;
- diminuendo;
- swell effect;
- rubato; and
- pedalling

Cantabile is called for in the melodic material of nearly every piano composition.
Normally in a melodic line no two notes should have precisely the same tonal nuance or
dynamic level. There may be occasional exceptions as in some parts of the slow
movements of the late Beethoven sonatas and in some parts of the piano music of
Debussy.

CHICKERING

Chickering and Sons was an American piano manufacturer located in Boston, known for
producing award winning instruments of superb quality and design. The company was
founded in 1823 by Jonas Chickering and continued to make pianos until 1983.
Chickering introduce the one piece, cast iron plate to support the greater string tension of
larger grand pianos. It was the largest piano manufacturer in the United States in the
middle of the nineteenth century but was surpassed in the 1860s by Steinway. The
Chickering name continues to be applied to new pianos today as a brand name of the
Baldwin piano.

CHOPIN

Life

Frédéric Chopin (1810-1849) is one of the four great romantic composersfor piano, the
others being Schumann, Liszt and Brahms. Chopin’s piano works are much-loved and he
is regarded as the most original and influential piano composer of all time.

Of the many composers born around 1810 it is Chopin's whose music has proven the most widely enduring. While Liszt better typifies the virtuoso of the period and Schumann more audaciously epitomises the romantic spirit, Chopin emerges as the most consistently excellent craftsman. His highly refined style, generously lyrical, boldly chromatic and miraculously pianistic, transcends each of its components.

Chopin was born in the village of !elazowa Wola in the Duchy of Warsaw to a Polish mother and French-expatriate father and became a child-prodigy pianist. In November 1830, at the age of twenty, Chopin went abroad. After the subsequent outbreak and suppression of the Polish uprising he never returned to Poland.

In Paris Chopin made a comfortable living as a composer and piano teacher, while giving a number of public piano recitals. From 1837 to 1847 he had a turbulent relationship with French novelist Mme Aurore Dudevant, known as George Sand. He was always in frail health, probably suffering from the incurable, genetic disease alpha one antitrypsin deficiency syndrome. He died in 1849 at the sage of 39.

Chopin's compositions all include the piano, predominantly as a solo instrument, and although his music is technically demanding its style emphasises nuance and expressive depth rather than technical virtuosity for its own sake. Chopin invented new musical forms such as the ballade and introduced major innovations into exisiting forms such as the piano sonata, waltz, nocturne, étude, impromptu and prelude. His piano works are mainstays of the nineteenth century romantic piano repertoire and his mazurkas and polonaises remain the cornerstone of Polish national music.

Although Chopin lived in the 1800s, he was educated in the tradition of Haydn, Mozart, Clementi and Beethoven, and he used Clementi's piano method with his own pupils. He was also influenced by the piano works of Hummel and Weber.

Chopin's pupil Friederike Müller wrote in her diary:

'His playing was always noble and beautiful; his tones sang, whether in full forte or

softest piano. He took infinite pains to teach his pupils this legato, cantabile style of playing. His most severe criticism was “He – or she – does not know how to join two notes together.” He also demanded the strictest adherence to rhythm. He hated all lingering and dragging, misplaced rubatos, as well as exaggerated ritardandos and it is precisely in this respect that people make such terrible errors in playing his works.’

Chopin regarded most of his contemporaries with some indifference, although he had many acquaintances associated with romanticism in music, literature and arts, many of them through his liaison with George Sand. Chopin’s music is considered by many to be at the peak of the romantic style, but the relative classical purity and discretion in his music reflect his reverence for Bach and Mozart. Chopin never indulged in explicit scene-painting in his music and he disliked programmatic titles for his pieces.

Arthur Rubinstein wrote:

‘Chopin was a genius of universal appeal. His music conquers the most diverse audiences. When the first notes of Chopin sound through the concert hall there is a happy sigh of recognition. All over the world men and women know his music. They love it. They are moved by it. Yet it is not “Romantic music” in the Byronic sense. It does not tell stories or paint pictures. It is expressive and personal, but still a pure art. Even in this abstract atomic age, where emotion is not fashionable, Chopin endures. His music is the universal language of human communication. When I play Chopin I know I speak directly to the hearts of people!’

Editions

After Chopin composed a piece he made a fair copy for the use of the engraver. The engraver’s copy often had changes made to it on the third staff above or below the main text. Sometimes Chopin abandoned the copy to begin again. Such rejected public manuscripts are often valuable documents and there is one for Ballade no. 4 in F minor.

Chopin’s music from 1834 onwards was published simultaneously, or approximately so, in France, Germany and England. This practice, which was common at the time, existed because copyright laws were weak and ineffective. In most cases the French publisher was Maurice Schlesinger, the German publisher was Breitkopf & Härtel and the English publisher was Wessel. Chopin usually gave his engraver’s copy directly to Schlesinger. Chopin proof-read it himself in his earlier and later years but in the intervening period of 1835-1841 usually relied on others. Occasionally a copy made by his friend Julian Fontana would be sent instead.

So far as Breitkopf & Härtel were concerned, proof sheets were sent from the French edition until 1835, after which manuscripts were sent. Until 1842, when Fontana went to America, copies were often sent. Although Chopin took great care to ensure that a correct text was sent to Leipzig, he had no further control over the German edition once it

left his hands. This was also true of the English editions. Until 1843, copies and
autographs were variously sent, after which autograph manuscripts were the norm.

It follows that there were numerous textual differences between the three editions.
Chopin, in addition, annotated a number of the first editions, mainly French first editions,
belonging to his pupils. There are several collections of these including the three volume
collection of Ludwika Jedrejewicz (Chopin's sister), Camille O'Meara Dubois' three
volume collection and Jane Stirling's seven volume collection.

Chopin did not like proof reading. He did not correct all the copies or editions and when
he did he often did it in a hurry and overlooked mistakes. Sometimes he handed the
proof reading to Fontana. Where there were several printer's proofs Chopin did not
always check to see whether they were exactly the same. Even during the process of
engraving he made changes, usually in the French edition.

The three main publishers brought out collected editions of Chopin's piano works after his death. Ashdown and Parry, who succeeded Wessel, brought theirs out in 1860-1862, Brandus, who incorporated Schlesinger, brought theirs out in 1859-1878, and Breitkopf & Härtel brought theirs out in 1870-1880.

The Breitkopf & Härtel edition is of special interest as it was part of a major project of complete editions of mainly German composers. It was prepared by a six-man editorial committee, including Liszt and Brahms, using original manuscripts and the first German edition. It became familiar as the basis for the Lea Pocket Scores edition published in New York between 1955 and 1962. Liszt's involvement in the Chopin was limited to the Preludes.

Other collected editions included one arranged by Julian Fontana in consultation with Chopin's family in 1855 with Meissonier in Paris and in 1859 with Adolph Martin Schlesinger in Berlin,

Two collected editions were published in France in 1860. One was by Schonenberger edited by Fétis. The other was Richault by Chopin's Norwegian pupil Thomas Tellefsen. Already there were significant differences between these two editions. The Schonenberger edition set out to achieve an authentic text. The Richault edition, however, aimed to recreate Chopin's performing and teaching methods, relying on Jane Stirling's annotated first editions and on the editor's memory of versions played by Chopin and by his pupils.

The Russian edition by Stellowsky of 1861 had phrasing marks which bore little relation to those by Chopin.

The Russian collected edition by Jurgensen was edited by Liszt pupil Karl Klindworth and had liberal additions to Chopin's tempo and expression marks. It was later reprinted by Bote & Bock of Berlin in 1880-1885 and is now best known as the Augener edition (London, 1892).

Gebthner & Wolff of Warsaw published a collected edition in 1863 which was authorised
by Chopin's family and was based on German first editions.

Heugel of Paris published a collected edition edited by Marmontel which was based on
French first editions.

Kirstner of Leipzig published a collected edition in 1879 edited by Chopin pupil Karol
Mikuli which was based on annotated French and German first editions supplemented by
copious notes he made at his lessons and the notes of other pupils. This edition was later
reprinted by Bessel of Moscow in 1889 and Schirmer of NewYork in 1949.

Peters of Leipzig published a collected edition in 1879. It was edited by Hermann Scholz
using autographs and the annotated printed editions belonging to Chopin pupils Mlle R.
De Konneritz and George Mathias.

Gebthner & Wolf of Warsaw published a collected edition in 1882. It was edited by Jan Kleczynski who referred to 'variants supplied both by the author himself and passed on by his most celebrated pupils.'

The Oxford Original Edition of London published in 1932 is based almost entirely on the seven volume annotated collection of Jane Stirling. The Stirling scores are of special significance as they represent all Chopin's piano works, including his posthumous ones, and were compiled and corrected under Chopin's supervision. Chopin himself participated in the final index of incipits so he probably intended the Stirling scores to form the basis of a collected edition to supersede the early French editions. Since the Stirling originals have become available, it appears that not all the variants appear in the Oxford edition and not all of those are correct.

Universal Editions of Vienna published a collected edition in 1901 edited by Raoul Pugno.

Breitkopf & Härtel of Leipzig published a collected edition in 1913 edited by Carl Friedman.

Schott of Mainz published a collected edition in 1917-1920 edited by Saur.

Ricordi of Milan published a collected edition in 1923-1937 edited by Brugnoli.

Durand of Paris published a collected edition in 1915-1916 edited by Claude Debussy,

The Pugno, Friedman, Saur, Brugnoli and Debussy editions included no variants in the main text and were based on Chopin's final version so far as it could be identified.

Salabert of Paris published a collected edition in 1915-1916 edited by Alfred Cortot which included detailed commentaries, instructions and exercises.

The Polish Complete Edition was published in Warsaw in 1949-1961 and was ostensibly based on the editorial work of Ignacy Paderewski, Ludwig Bronarski and Josef Tuczynski. Paderewski died before the project was properly underway and the main

work was done by Bronarski. This edition was an ambitious scholarly edition. It considered the widest possible range of manuscripts and printed sources with a view to producing a definitive text. Bronarski selected freely from different sources, arriving at a new version that combined material from autographs, copies, the three first editions, unidentified recent editions and occasionally opinions based on harmonic theories.

Henle of Duisberg published a collected edition (1956-) edited mainly by Ewald Zimmermann and accompanied by a detailed commentary. This edition is widely available and used these days but does have some importations from other editions and some inaccuracies.

The Wiener Urtext edition has been initiated in recent years and is continuing.

The Polish National edition (Warsaw, 1967) edited by Jan Ekier is accompanied by detailed commentaries and is based on a single, identified best source rather than several sources. Variants are set out in the commentary leaving the performer to make the choice of alternatives.

The complexity of the manuscript tradition means that there can be no edition of Chopin that will be entirely satisfactory.

Etudes

Although sets of exercises for the piano had been common from the end of the eighteenth century, Chopin not only presented an entirely new set of technical challenges but also a set of études that has become a regular part of the concert repertoire. Chopin's two sets of twelve études were the first to combine musical substance and technical challenge whereas Carl Czerny's studies are emotionally meaningless. Composers after Chopin, such as Debussy and Rachmaninoff, wrote études that were influenced by those of Chopin.

Unlike previous technical studies which sought to combine an independence of finger action driven from the wrist, Chopin's require the entire playing mechanism from the shoulder downwards

All except three of the études are monothematic. The opus 10 études, with the exception of nos. 7 and 8, are grouped into relative key pairs, so that, for example, no. 1 is in C major and no 2 is in its relative minor.

The opus 10 études were published in 1833, although some had been written as early as 1829 when Chopin was in his teens. In Paris Chopin met fellow virtuoso pianist and composer Franz Liszt to whom he dedicated the entire opus 10 set. Chopin's opus 25 etudes were published in 1837 and were dedicated to the Countess Marie d'Agoult who had been Liszt's long-term partner and mother of their three children.

Chopin later wrote his 'Trois Nouvelles Etudes' as a contribution to the 'Méthode des Méthodes de Piano', a piano instruction book by Ignaz Moscheles and François-Joseph Fétis. They were written in response, perhaps, to requests for Chopin to write some études of less technical technical difficulty. They are of no less quality musically.

Pedalling

Chopin was the first composer to mark the pedal in detail throughout his piano compositions. Liszt remarked on this at a masterclass without making any further comment on Chopin's markings although he did remark on another occasion that Chopin's pedal markings in his Barcarolle did seem very detailed. Anton Rubinstein, however, once expressed the view that the pedal markings in the editions of Chopin's

compositions were often wrong. Whether this is a comment on Chopin or on his editors,
or on Anton Rubinstein himself, is left open.

Although Chopin marked detailed indications throughout his manuscripts for the use of
the sustaining pedal, most publishers and editors were not scrupulous in reproducing
these accurately and they removed, added and modified some of them. Part of the reason
for this was that the pianos of Chopin's day had a thinner sound and less sustaining
power than those of today and literal adherence to the markings might in some cases
seem too blurred on some modern instruments or in modern concert halls or other
acoustics. In the present writer's opinion Chopin's pedal markings should always be
carefully considered and respected. It may be better for the pianist to modify his or her
touch to make the accommodation.

When Chopin was playing, his foot sometimes seemed to vibrate rapidly in certain
passages. Kleczynski said that Chopin often passed unnoticed from the forte [sustaining]
pedal to the left [soft] pedal especially in enharmonic passages. Chopin used the pedals
with marvellous discretion. He often coupled them to obtain a soft and veiled sonority.
Even more frequently he would use them separately for brilliant passages, for sustained
harmonies, for deep bass notes and for loud ringing chords, or the soft pedal for light
murmurings. Chopin himself said of the sustaining pedal: 'The correct employment of it
remains a study for life.'

Chopin never marked the use of the soft (una corda) pedal although we know from
contemporary accounts that he used it frequently. It has been said that the soft pedal on
the Pleyel grand piano of Chopin's time had a very ethereal sound. Chopin left the
decision as to the use of the soft pedal to the good taste of the performer.

It could be used in places such as the slow movement of Chopin's Fantasy in F minor
opus 49, or the final movement of his Sonata in B flat minor opus 35 and in countless
other pianissimo passages and shorter phrases. The soft pedal on a grand piano shifts the

entire set of hammers sideways a very small distance. This not only reduces the volume of the piano tone but imparts a different quality partly due to the sympathetic resonance of the undamped strings. On pianos where the soft pedal has a very ethereal tone it would seem best to reserve its use for the somewhat rarer cases where such a tone seems especially called for.

Chopin never marked the use of the sostenuto pedal as it was not on the Pleyel and Erard pianos with which he was familiar. There may be a few places, such as in his Scherzo no.3 in C sharp minor opus 39, where it could be used to good effect.

In Chopin's autograph manuscripts and copies the marking 'ped' was followed by an asterisk which he represented by means of a circle with a diagonal cross superimposed. Chopin's pedal markings appear in the printed editions as 'ped.'(or 'p' in the Henle edition) followed by an asterisk. Even where the printed edition closely follows the original placement of the asterisk this often leaves open the question in any individual case as to whether the pedalling is syncopated, that is, legato, or whether there is a gap in

the pedalled sound. Chopin never used sequences of 'ped' on their own without asterisks
and thus he did not avail himself of a means of clearly indicating syncopated pedalling.

Immediately preceding the final chords in D flat major at the end of the Scherzo in B flat
minor are four crotchet chords followed by two crotchet rests. A close examination of
the placement of asterisks in the facsimile edition of the autograph manuscript leads one
to believe that these rests are physiological only and that the sound of each chord is
sustained in a legato fashion through each bar into the next chord. The matter is not
beyond doubt and it is possible that Chopin intends a very small air pause between each
chord.

There are vast numbers of cases where Chopin does clearly intend the pedal to go
through staccatos and rests. In these cases the staccatos and rests are physiological not
acoustic.

On some occasions, as at the end of several of the preludes, Chopin omits the final
asterisk which may leave open the details of the pedalling at that point.

Chopin's pedal markings typically sustain a bass note, or octave, marked with a
physiologically based staccato dot (or separated by a physiologically based rest) which
sustains through and combines with a chord or chords (or a moving line) higher up on the
keyboard providing harmonic support, and ultimately sustains through and combines with
a melodic line. Chopin is meticulous in providing these markings in virtually every case
where there is bass note or octave marked in that way.

Chopin usually avoids marking pedal in scale runs but this is not always so as witness
Chopin's downwards scale run from the top of the keyboard of his day to the bottom of
the keyboard of his day in his Fantasy in F minor. In that case Chopin marks the pedal to
go through entire scale run down to the bottom of the keyboard. Chopin has no pedal
marking in some of the upward scale runs of his A flat polonaise, and he marks it for a

short part only of the beginning and a short part of the end of the upward scale run at the
end of his E major Scherzo. Whether this means that the pedal is not to be used at all in
parts where the marking is absent, or whether this means that pedal can be used by being
held down unchanged, held down but changed from time to time, or changed vibrato style,
is an open question.

Chopin's pedal markings are very often harmonically based, that is while the harmony is
unchanged the pedal also remains unchanged even though there are different passing
notes in the melody, as witness the 'Raindrop' prelude. On occasion Chopin modifies
this conception as in the second subject of the first movement of the B minor Sonata so
the varying bass notes in the same harmony come out clearly.

This harmonic basis of pedalling occurs in the opening phrase of the slow movement of
Chopin's Fantasy in F minor opus 49. The opening crotchet chords of B major are
clearly marked by Chopin as being sustained by the pedal through the following quaver
rest and the following quaver chord also of B major. Many pianists ignore this marking

and make a distinct break in the sound. Some editions even change the marking.
Whether or not we agree with Chopin's marking it is better to try to understand his
thinking rather than ignore it. A similar comment goes for the opening chord and rest in
Chopin's Polonaise in A flat major opus 53.

A close examination of a facsimile edition of Chopin's autograph manuscript of his
Preludes opus 28 shows that Chopin considered the questions of pedalling closely and
even changed his mind at a late stage of composition. Chopin usually added his pedal
markings in last.

In Chopin the final note of a long phrase, as marked by a slur, often ends on the first beat
of a bar. He sometimes completes the beat with a rest or, as in the first page of his
Ballade no. 1 in G minor opus 23, puts a staccato dot on the note constituting the first
beat of the bar. In these cases there is a physiological lifting of the hand and Chopin's
pedal markings 'contradict' the phrasing.

In many places in Chopin's piano works, especially in his mazurkas and waltzes, his
pedal marking goes through a bass note (in the left hand) combined with a note plus a rest
(in the right hand) on the first beat. The pianist interprets this as a very slight pause on
the rest accompanied by the physiological lifting of the hand. The sound actually
continues as it is sustained by the pedal as marked.

In many other places in Chopin's piano works, especially in his mazurkas and waltzes, he
also adds a staccato dot to the note before the rest. The pianist interprets this as a
somewhat longer pause on the rest accompanied by a more vigorous physiological lifting
of the hand. Again, the sound actually continues as it is sustained by the pedal as marked.

In each of the above contexts Chopin's pedal marking sometimes goes through two
similar bars of the same harmony which makes it clear that the pedal sustains the note
through the second rest and supports the proposition that the pedal sustains the note
through the first rest. Many pianists, however, do not follow Chopin's clear scheme.

The question arises generally throughout Chopin's piano music where a bass note is sustained by means of Chopin's pedal marking and above it there is melody with rests within it. Pianists interpret this as a very slight pause on the rest accompanied by a physiological lifting of the hand. There are good examples of this in the Chopin nocturnes. In bar 28 of the Nocturne in B major opus 32 no. 1 Chopin notates a melodic fragment with a shortened note value and a rest. In bar 30 there is a similar but sequential melodic fragment but this time Chopin notates it with a note of full value without a rest. In each case there is the same sustained pedal marking. Chopin writes particularly elaborate, delicately manicured, physiological rests in many of the melodies of his mazurkas, nocturnes and waltzes and in particular in the melodies of his Polonaise-Fantaisie opus 61.

Many pianists ignore Chopin's clear pedal markings in this regard and indeed editors in the past have changed them in their editions of Chopin's works, especially the mazurkas, or have dealt with them carelessly.

All the above cases are where a bass note is sustained through rests and staccatos in a melody. There are many cases, however, especially in the mazurkas, where there is no bass note sustained by a pedal marking, and indeed no pedal marking. Chopin's leaves the question open by not indicating pedal. Many pianists interpret this as not only permitting pedal to assist the legato parts of the melody but also to sustain the sound through the rests.

Chopin very rarely marks pedal through conflicting harmonies and if he does it is not so much to create a harmonic blur but to ensure that the bass note sustains through without any substantial harmonic blur being created. This contrasts with Beethoven's tonic-dominant pedallings, such, as in the final movement of the Waldstein Sonata and in other places, and his pedalling through three or four harmonic changes as in the slow movement of his C minor piano concerto (the pedalling of the first movement of the 'Moonlight' Sonata being a moot point). Chopin seems not to have been particularly attracted to this fascinating use of the pedal. Mendelssohn, who was more conservative in his piano style than Chopin, was attracted to pedalling through conflicting harmonies and used it occasionally, as in his Venetian Boat Song in G minor from his 'Songs without Words'.

Chopin does not mark pedal in contrapuntal passages where the notes can be sustained with the pianist's fingers, thus leaving open the question whether it may be used those passages. Examples would be in the development section of the first movement of his Sonata in B minor opus 58 and in his étude opus 10 no. 6 in E flat minor. Whether Chopin really wants an absence of pedal sonority or whether he wants the pianist to make the effort to produce a true legato with the fingers first is an open question.

Chopin actually fails to mark pedal in many passages where he marks legato slurs and
where this can be achieved by the fingers, leaving open the question whether it may be
used in these cases. This often occurs in passages, as well as in isolated bars, where the
piano writing changes from requiring a bass note to be sustained by the pedal to requiring
legato in piano writing where all the notes can be sustained with the fingers.

Chopin sometimes omits pedal markings in returning passages, as in his étude opus 10 no.
1 in C major, leaving open the question whether it may, or must, be used in these cases.
It sounds good either way in the case of that particular étude.

Chopin sometimes omits pedal markings completely as in his étude opus 10 no. 2 in A
minor, leaving open the question whether it may be used and, if so, to what extent.

Chopin's pedal markings are on occasion ignored. The conception behind them is
ignored and it is not a case of modifying the marking to accommodate to modern
sonorities. On occasion one hears the bass octave quaver (E) at the start of the middle

section of the A flat Polonaise not sustained with the pedal as marked by Chopin.
Similarly, on occasion one hears chord immediately prior to the final statement of the
theme, in A minor, at the end of the F major Ballade not sustained with the pedal as
marked by Chopin.

Personality

Chopin was slight and graceful, with fair hair and distinguished features. He never
weighed more than seven stone. He was gifted with perfect control of movement that
showed itself not only in his piano playing but also in his skill as a caricaturist and in his
extraordinary powers of mimicry.

To Chopin moving in the best circles meant everything. He dressed in the height of
fashion and kept a carriage. He had a precise mind and precise manners, was witty and
was ultra conservative in his aesthetic tastes. He made a good deal of money and spent it
lavishly, complaining that he did not have more. He once said: 'You think I make a
fortune? Carriages and white gloves cost more, and without them one would not be in
good taste.' He always dressed impeccably for his lessons: hair curled, shoes polished,
clothes elegant. Good taste meant everything to him. It certainly meant more to him than
the romantic movement sweeping Europe. That he avoided as much as he could. He
even disliked the word 'romanticism'. Delacroix was perhaps his closest friend but he
did not even understand or like the paintings of Delacroix.

Chopin's relations with the musicians of his day did not depend on his regard for their
music. He was not enthusiastic about the compositions of Schumann or Mendelssohn.
He did not like Berlioz's music but admired him as a person. Differences of
temperament and one indiscretion on the part of Liszt turned their early intimacy into a
polite acquaintance.

Chopin's favourite composers were Bach, Mozart and Scarlatti. He studied them
thoroughly and their ideals of workmanship figured in his own music. He was very fond

of the operas of Bellini.

Chopin's moods fluctuated from the despair to nonchalance and he reacted in extremes to events around him. He could be cool, calculating and cynical and a moment later enthusiastic, cheerful and boisterously vulgar. It is only in his letters written in Polish that we find the real Chopin. He never wrote freely in any other language. What he sometimes wrote in Polish would surprise those who only know his character from the sentimental utterances of his pupils and casual acquaintances.

Chopin's long-time companion, the novelist Mme Dudevant known as George Sand, described him as follows: 'As he had charmingly polite manners one was apt to take as a friendly courtesy what in him was only frigid disdain, if not an insuperable dislike.'

Cortot wrote of Chopin's health: 'The facts indicate human weaknesses and a certain lack of mental balance, which most people at any rate will attribute to his poor state of

health … his sudden transitions from a state of depression to one of excitability are the
classic symptoms of tuberculosis from which he suffered more and more acutely during
the unhappy years of unequal struggle between an enfeebled will to live and the growing
threats of physical misery.'

Chopin probably suffered, not from tuberculosis, from from the incurable genetic disease
known as 'alpha one antitrypsin deficiency syndrome', to which he ultimately succumbed.

Playing

Chopin's playing was beautiful, fluent, and had great evenness. His hands seemed to be
acting independently of each other and each of his fingers seemed to be controlled by an
individual will. Chopin required freedom and relaxation of the hands and fingers during
play. He tried to remove every sign of stiffness that his pupils exhibited during lessons.
One listener described Chopin's playing in March 1830: 'His music is full of expressive
feeling and song, and puts the listener into a state of subtle rapture, bringing back to his
memory all the happy moments he has known.'

Another said: 'His gayest melodies are tinged with a certain melancholy by the power of
which he draws the listener along with him.'

Heine described Chopin's playing: 'Yes, one can admit that Chopin has a genius in the
full sense of the word; he is not only a virtuoso, he is also a poet; he can embody for us
the poesy which lives within his soul, he is a tone-poet, and nothing can be compared to
the pleasure which he gives us when he sits at the piano and improvises.'

A distinguished English amateur described seeing Chopin at a salon:

'Imagine a delicate man of extreme refinement of mien and manner, sitting at the piano
and playing with no sway of the body and scarcely any movement of the arms, depending
entirely upon his narrow feminine hand and slender fingers. The wide arpeggios in the
left hand, maintained in a continuous stream of tone by the strict legato and fine and

constant use of the damper pedal, formed a harmonious substructure for a wonderfully poetic cantabile. His delicate pianissimo, the ever-changing modifications of time and tone (tempo rubato) were of indescribable effect. Even in energetic passages he scarcely ever exceeded an ordinary mezzoforte.'

Friederike Müller, a Viennese pupil of Chopin, wrote in her diary:

'His playing was always noble and beautiful; his tones sang, whether in full forte or softest piano. He took infinite pains to teach his pupils this legato, cantabile style of playing. His most severe criticism was "He – or she – does not know how to join two notes together." He also demanded the strictest adherence to rhythm. He hated all lingering and dragging, misplaced rubatos, as well as exaggerated ritardandos ... and it is precisely in this respect that people make such terrible errors in playing his works.'

Chopin was inspired by the Irish pianist, composer and teacher John Field who invented the piano nocturne. Field and Hummel were regarded as masters of cantabile. Chopin's contemporaries compared his playing with that of Field. Kalkbrenner found, when he heard Chopin play, that Chopin had the style of Cramer and the touch of Field.

Chopin was physically incapable of consistently achieving the powerful effects that many of his works call for and for that reason had to give up playing them towards the end of his life. But this does not mean that he never produced an emphatic forte or could not play with dramatic fire. Chopin's own indications such as 'fff - con più fuoco possibile' and 'il più forte possibile' must be taken seriously.

Chopin's pupil George Mathias said: 'Those who have heard Chopin may say that nothing approaching it has ever been heard. What virtuosity! What power! Yes, what power! But it only lasted for a few bars, and what exaltation and inspiration! The man's whole being vibrated. The piano was animated by the intensest life: it sent a thrill through you.'

Chopin called for pure, round tone, perfect legato and graceful ease. Mikuli pointed out:
'The tone which Chopin drew from the instrument, especially in cantabile passages, was immense ... a manly energy gave to appropriate passages an overpowering effect – energy without coarseness; but, on the other hand, he knew how to enchant the listener by delicacy – without affectation.'

Chopin's touch on the key was gentler than was ordinarily adopted. He rarely used forte since it produced a harsh and artificial sound. If a pupil used excessive force Chopin would say: 'What was that? A dog barking?' This does not mean that Chopin did not have a powerful tone or that one should avoid playing loudly in Chopin.

Chopin sometimes had his new works played by his pupils when he felt too weak to do them justice. In 1839 his pupil Adolph Gutmann was asked to play Chopin's Scherzo in C sharp minor so that the famous composer, pianist and teacher Ignaz Moscheles might

not get a wrong idea of the work. Chopin's style of playing was so personal and elusive
that it was difficult to hand it down to his disciples.

Chopin's hands, though not large, were extraordinarily supple and were ideally
proportioned for piano playing. Chopin's slim hands would 'suddenly expand and cover
a third of the keyboard. It was like the opening of the mouth of a serpent about to
swallow a rabbit whole.' The widespread chords and arpeggios which abound in his
works presented no difficulty for him.

Chopin's intention was to produce a pure singing tone, a fine legato and carefully
moulded phrasing. In order to keep the hand quiet and 'flow over the difficulty' he
would slide one finger over several adjacent keys with the thumb or the fifth finger, or
pass his fourth finger over the fifth finger. He would sometimes play a sequence of
legato notes with the thumb. Chopin often used the same finger to play adjoining black
and white notes without any noticeable break in the continuity of the line. He also

changed fingers upon a key as often as an organist. For repeated notes in a moderate tempo Chopin avoided the alternation of fingers and preferred the repeated note to be played with the fingertip very carefully and without changing fingers.

Chopin often played the same composition differently, changing the tempo, timbre and nuances. He varied his performances according to the inspiration and mood of the moment. Through his spontaneity the result was always ideally beautiful. He could have played the same piece twenty times in succession and the listener would still have listened to the twentieth with equal fascination.

If Chopin during a performance improvised an ornamental passage it was always a miracle of good taste. When he played his own compositions he liked to add ornamental variations. He said that he wanted his ornaments to sound as if they were improvised.
Mendelssohn described Chopin as: 'One of the very first of all. He produces new effects, like Paganini on his violin, and accomplishes things nobody could formerly have thought practicable.'

It is possible that Chopin's own tempos, especially in lyrical, cantabile sections, were more fluent that is customary these days.

Chopin had a high and profound concept as to what constituted ideal piano composition.
Even in Mozart's opera Don Juan some passages were 'unpleasant to his ear'.

Chopin insisted above all on the importance of correct phrasing. To his ear wrong phrasing seemed as if someone were reciting a laboriously memorised speech in an unfamiliar language by failing to observe the right quantity of syllables or even making full stops in the middle of words.

The chief practical directions as to expression which Chopin gave his pupils were as follows. A long note is stronger as is also a high note. A dissonance is likewise and equally so a syncopated note. The ending of a phrase before a comma or a full stop is always weak. If the melody ascends one plays crescendo and if it descends one plays

decrescendo. Notice must be taken of natural accents. For example, in a bar of two the first note is strong, in a bar of three the first is strong and the two others are weak. To the smaller parts of the bar the same directions will apply.

Chopin declared: 'We use sounds to make music just as we use words to make a language.' The great vocal school of the 1830s, in which the art of declamation and its dramatic expression in music were harmoniously united, represented for him the ideal and definitive model for interpretatation. It was upon the singing styles of Rubini and Pasta that Chopin based his own style of pianistic declamation that was the key to his playing and the touchstone of his teaching. Chopin urged his pupils to listen to the great dramatic artists and declared that 'you must sing if you wish to play.'

Chopin's pupil Karol Mikuli wrote: 'Under his fingers each musical phrase sounded like song, and with such clarity that each note took the meaning of the syllable, each that of a

word, each phrase that of a thought. It was declamation without pathos; but both simple
and noble.'

In a slow or moderate tempo the appoggiatura is to be played simultaneously with the
bass note that accompanies the ornamented note. In the Dubois score an appoggiatura is
frequently linked by a line to the corresponding bass note. This indicates that it is to be
played on the beat. This way of giving the appoggiatura its full worth and, in certain
cases, of augmenting the harmonic tension, is related to the aesthetic of bel canto and its
instrumental application as in the baroque era.

Chopin wanted a trill to begin on the upper note. When it is preceded by a small note of
the same pitch as the principal note it means that the trill should begin on the principal
note. Trills were not to be played so much rapidly as with great evenness with the ending
tranquil and not at all precipitate. For the turn and the appoggiatura Chopin
recommended the great Italian singers as models.

Chopin was quite strict about the exact comprehension and performance of his works. It
required the genial personality of Chopin's young pupil Carl Filtsch to make Chopin
admit: 'We each understand this differently but go on your own way, do as you feel, it
can also be played like that.'

Chopin said to one of his pupils:

'Forget you are being listened to, and always listen to yourself. When you're at the piano,
I give you full authority to do whatever you want; follow freely the ideal you've set for
yourself and which you must feel within you; be bold and confident in your own powers
and strength, and whatever you say will always be good. It would give so much pleasure
to hear you play with complete abandon that I'd find the shameless confidence of the
'vulgaires" unbearable by comparison.'

Chopin discussed with Delacroix the problems of aesthetics. Chopin's intentions were to
produce a new treatise on music. He discussed his intent with several of his more

intimate friends. He had conceived the idea of writing a treatise on music. In this he was going to gather together his ideas on the theory and practice of his art together with his knowledge derived from his experience and the fruits of his long study. Even for so determined a worker as Chopin, a task of this magnitude demanded redoubled efforts. The work was too abstract, too absorbing. He formed an outline of this subject matter, but, though he mentioned it on several occasions, he could never complete it; only a few pages were sketched in and they were burned with the rest.

Pleyel

Frédéric Chopin, who in 1831 was only planning a short stay in Paris, finally settled down there, and only left France for a tour of England with Camille Pleyel. Chopin was almost certainly introduced to Pleyel pianos by Kalkbrenner, an associate of the firm who took the Polish composer/pianist under his wing when he first arrived in Paris. From then

on, Chopin became a Pleyel artist, even more exclusive in his choice of pianos than Liszt was with Erard.

Chopin's first concert, in 1832 in the rue Cadet on a Pleyel concert piano, was the beginning of a long and fruitful collabnoration between Pleyel and Chopin, who from then on 'would play on no other piano' (von Lenz). This is not quite true, as Chopin is known to have played Erard, Broadwood and Boisselot pianos, but it is only a slight exaggeration. During his lessons, Chopin would sit at a Pleyel pianino while his pupils played a Pleyel grand. As he was the most appreciated piano teacher in Paris, this exclusive promotion of Pleyel pianos must have played an important part in the expansion of the firm in the 1830s and 1840s. This preference was certainly genuine, but it wasn't totally disinterested. Chopin took a 10% commission from Pleyel on certain pianos sold thanks to him. Although a friendship did exist between Pleyel and Chopin, money played a major part in their relationship, as Pleyel not only supplied pianos but also published a lot of Chopin's music. The two men didn't always see eye to eye on money matters, leading to the unpleasant remark by Chopin, 'Pleyel is a cretin. So the idiot doesn't trust either of us.'

A number of contemporary accounts testify to the symbiosis between the Pleyel sound and Chopin's compositions and style of playing. Chopin loved Pleyel grand pianos and played on them in his 1841, 1842 and 1848 concerts. He had a particular fondness for Pleyel's pianinos whose delicate sound and light touch suited the refinement of his almost feminine style, with the hammers 'merely brushing the strings' (Berlioz). This is so different from the way many young athletes play his works nowadays, although Chopin did appreciate Franz Liszt's virile interpretation of Chopin's études and preludes. Chopin expressed his reasons for preferring Pleyel pianos, explaining that he had more control over the sound than on an Erard, whose beautiful tone required less effort, making things too easy.

Rubato

Chopin's pupil and teaching assistant Karol Mikuli wrote:

'Chopin widely employed rubato in his playing, and he was far from rigorous metrically,
accelerating and slowing down this or that motive. But for each rubato Chopin had an
unshakeable emotional logic. It interpreted itself by the intensification and slowing down
of the melody, by the details of the harmony, by the construction of the figuration. It was
fluent, natural, and never fell into exaggeration or affectation.'

'In the right hand, and in the melody, and in the arabesques, [Chopin] allowed for great
liberty; but in the left hand, held to the exact tempo.' Mozart had said: "Let your left
hand be your leader and let it always hold to the tempo." Chopin added: "The left hand
is the director of the orchestra' and 'The left hand is the choirmaster, it mustn't relent or
bend. It's a clock. Do with the right hand what you want and can."

‘In keeping tempo Chopin was inflexible, and it will surprise many to learn that the metronome never left his piano. Even in his much-slandered rubato, one hand, the accompanying hand, always played in strict tempo, while the other – singing, either indecisively hesitating or entering ahead of the beat and moving more quickly with a certain impatient vehemence, as in passionate speech – freed the truth of the musical expression from all rhythmic bonds.’

Mikuli was describing two distinct types of Chopin rubato:

The first type of Chopin rubato, as practised by Chopin and as described by Mikuli in the first paragraph above, was the ‘accelerating and slowing down’ rubato. This type of rubato was what Liszt pupil August Stradal called ‘the Chopin rubato’ and what he described as ‘hastening and slowing down’. The first type of Chopin rubato may be described as a rubato in both hands combined.

The second type of Chopin rubato, as practised by Chopin and as described by Mikuli in the second and third paragraphs above, was the ‘hesitating or entering ahead of the beat’ rubato. This type of rubato is, in the opinion of the present writer, identical with the ‘melody delaying’ and ‘melody anticipation’ which pianists born in the nineteenth century practised and which is discussed in the articles ‘Mannerisms in nineteenth century piano playing’ and ‘Performing practice in nineteenth century piano playing’.

It seems that Stradal was not thinking of ‘melody delaying’ and ‘melody anticipation’ as part of ‘the Chopin rubato’. The reason for this was that it was customary for most, if not all, pianists to practise ‘melody delaying’ and ‘melody anticipation’ in passages with a melody in the right hand and an accompaniment in the left hand. The second type of Chopin rubato may be described as a rubato in the right hand.

To summarise, the second type of Chopin rubato consisted of the following separate practices:

Melody delaying: playing the left hand slightly after the right hand melody, which
Mikuli described as the right hand ‘hesitating [ahead of the beat]’.

Melody anticipation: playing the left hand slightly before the right hand melody, which
Mikuli described as the right hand ‘entering [ahead of the beat]’.

Chopin’s Nocturne in D flat major opus 27 no. 2 is an excellent piece for illustrating the
second type of Chopin rubato. This nocturne consists of a melody of varying note values
in the right hand and a continuous accompaniment of semiquavers in the left hand.

Leschetizky’s reproducing piano roll recording of this nocturne, made in 1906, contains
melody delaying, melody anticipation and arpeggiata. It sounds very old-fashioned and
mannered to modern ears but is of great historical interest.

The Bohemian pianist Julius Schulhoff, who was a friend of Chopin, and probably absorbed some of his style of playing, probably had the biggest influence on Leschetizky's piano playing, apart from Czerny.

When Leschetizky was twenty years old he heard Schulhoff play and was amazed by 'that cantabile, a legato such as [he] had not dreamed possible on the piano, a human voice rising above the sustaining harmonies!' Leschetizky then tried very hard to find that touch which produced such beautiful tones. He stopped playing pieces and just worked on exercises in order to train his fingers.

So far as melody delaying and melody anticipation are concerned, it is clear, in the present writer's, view that Chopin played this way, at the very least on some occasions in some of his own piano compositions. Leschetizky was born in 1830 so he was nineteen when Chopin died and, even if he never heard Chopin play, at the least he would have been familiar with the way pianists played in Chopin's time. In particular he had heard Chopin's friend Schulhoff play.

So far as arpeggiata is concerned, the only evidence is from Mikuli who stated about Chopin that 'in double notes and chords he demanded precisely simultaneous attacks; breaking the chord was permitted only where the composer himself specified it.' Unless Chopin had one rule for others and a different rule for himself, from Mikuli's evidence it seems that Chopin did not use arpeggiata in playing his own works. But as Brahms had one rule for others and a different rule for himself in relation to arpeggiata, the possibility that Chopin used arpeggiata in playing his own works cannot be ruled out.

Marcerlina Czartoryska, who was a pupil of Chopin in the last two years of his life said:

'Chopin did not ever exaggerate his fantasy, being guided by his outstanding aesthetic instinct. We are delivered from any exaggeration or false pathos by the simplicity of his poetic enthusiasm and moderation. The rubato of Chopin's rhythm liberated from all

school bonds, but never passed into disharmony, nor anarchy. To play Chopin without any rules, without rubato, veiling his accents, we hear not Chopin, but his caricature.
Chopin disclaimed over-sensitivity as false, and as a man educated in the music of Bach and Mozart, he could never seek capricious or exaggerated tempi. He would not stand for anything that could destroy the basic outlines of a composition, and, therefore, took care that students should not arbitrarily change tempi.'

Works

The following is a list of Chopin's main piano works:

Ballades

1. G minor opus 23
2. F minor opus 38
3. A flat major opus 47

4. F minor opus 52

Etudes

Opus 10
1. C major
2. A minor
3. E major ‘Tristesse’
4. C sharp minor
5. G flat major ‘Black Keys’
6. E flat minor
7. C major
8. F major
9. F minor
10. A flat major
11. E flat major
12. C minor ‘Revolutionary’

Opus 25
1. A flat major ‘Aeolian Harp’
2. F minor
3. F major
4. A minor
5. E minor ‘Dissonance’
6. G sharp minor ‘Thirds’
7. C sharp minor
8. D flat major ‘Sixths’
9. G flat major ‘Butterfly’
10. B minor ‘Octaves’
11. A minor ‘Winter Wind’
12. C minor ‘Ocean’

Trois Nouvelles Etudes
1. F minor
2. A flat major
3. D flat major

Fantaisies

Fantaisie F minor opus 49
Polonaise-Fantaisie A flat major

Impromptus

1. A flat major opus 29
2. F sharp major opus 36

3. G flat major opus 61
4. Fantaisie-Impromptu C sharp minor opus posth 66

Mazurkas

Opus 6
1. F sharp minor
2. C sharp minor
3. E major
4. E flat minor

Opus 7
1. B flat major
2. A minor
3. F minor
4. A flat major
5. C major

Opus 17
1. B flat major
2. E minor
3. A flat major
4. A minor

Opus 24
1. G minor
2. C major
3. A flat major
4. B flat minor

Opus 30
1. C minor
2. B minor
3. D flat major
4. C sharp minor

Opus 33
1. G sharp minor
2. D major
3. C major
4. B minor

Opus 41
1. C sharp minor
2. E minor
3. B major

4. A flat major

Opus 50
1. G major
2. A flat major
3. C sharp minor

Opus 56
1. B major
2. C major
3. C minor

Opus 59
1. A minor
2. A flat major
3. F sharp minor

Opus 63
1. B major
2. F minor
3. C sharp minor

Opus posth 67
1. G major
2. G minor
3. C major
4. A minor

Opus posth 68
1. C major
2. A minor
3. F major
4. F minor

Nocturnes

Opus 9
1. B flat minor
2. E flat major
3. B major

Opus 15
1. F major
2. F sharp major
3. G minor

Opus 27
1. C sharp minor
2. D flat major

Opus 32
1. B major
2. A flat major

Opus 37
1. G minor
2. G major

Opus 48
1. C minor
2. F sharp minor

Opus 55
1. F minor
2. E flat major

Opus 62

1. B major
2. E major

Opus posth 72
E minor

Published posthumously
C sharp minor (1830)
C minor (1837)

Polonaises

Opus 26

1. C sharp minor
2. E flat minor

Opus 40
1. A major ‘Military’
2. C minor

Opus 44
F sharp minor

Opus 53
A flat major ‘Heroic’

Preludes

Opus 28

1. C major
2. A minor
3. G major
4. E minor
5. D major
6. B minor
7. A major
8. F sharp minor
9. E major
10. C sharp minor
11. B major
12. G sharp minor
13. F sharp major
14. E flat minor
15. D flat major ‘Raindrop’
16. B flat minor
17. A flat major
18. F minor
19. E flat major
20. C minor
21. B flat major
22. G minor
23. F major
24. D minor

Prelude C sharp minor opus 45

Prelude Aflat major published posthumously

Scherzos

1. B minor opus 20
2. B flat minor opus 31
3. C sharp minor opus 39
4. E major opus 54

Sonatas

B flat minor opus 35 ‘Funeral March’

B minor opus 58

Waltzes

Opus 18
E flat major

Opus 34
1. A flat major
2. A minor
3. F major

Opus 42
A flat major

Opus 64
1. D flat major ‘Minute’
2. C sharp minor
3. A flat major

Opus posth 69
1. A flat major
2. B minor

Opus posth 70
1. G flat major
2. F minor
3. D flat major

E minor, E major etc published posthumously

Miscellaneous

Bolero C major opus 19
Tarantelle A flat major opus 43
Allegro de Concert A major opus 46
Berceuse D flat major opus 57
Barcarolle F sharp major opus 60

Piano with orchestra

Piano concerto no. 1 E minor opus11
Piano concerto no. 2 F minor opus 21

Cello and piano

Sonata G minor opus 65

Violin, cello and piano

Piano trio G minor opus 8

Voice and piano

Polish Songs (19) opus posth 74

CHROMATICISM

Chromaticism refers to the use of pitches, chords and keys not associated with diatonic collections. The etymology of the word 'chromatic', which refers to colour, gives us a clue as to its function in nineteenth century music as it provides inflections to diatonic harmonies.

A chromatic pitch is any note not contained within a given diatonic collection. For example, in C major, C sharp, D flat, D sharp, E flat, F sharp, G flat, G sharp, A flat, A sharp and B flat all represent chromatic pitches. For a chromatic pitch to function chromatically, however, it must resolve in a logical way to a diatonic pitch, otherwise the overload of colour undermines the integrity of the key and begins to suggest a modulation to a different key or a non-diatonic modality. As a general rule, chromatically raised tones resolve upwards while chromatically lowered ones resolve downwards. Hence chromatically introduced A sharp usually goes to B while E flat would have to go to D.

In nineteenth century music there can be no pitches without chords, which more fully suggest harmony. In C major, chromatic chords include all those outside the diatonic framework, including C minor, C sharp major and minor, D major, E flat major and minor, E major, F minor, F sharp major and minor, G minor, A flat major and minor, A major, B flat major and minor, and B major and minor. The way these chords are used in nineteenth century music is not arbitrary and each chord has its own specific quality and compositional implications. Most obviously the level of diatonicism, or its displacement

around the cycle of fifths, of a chromatic chord makes it sound more or less nearly related
to the tonic.

Finally, keys which may provide large scale harmonic structure in nineteenth century
music may also be chromatic. Given that the gamut of keys for most music of the
eighteenth century is diatonic – most often creating a tension between tonic and dominant
– the use of chromatic keys opens up a vista of new tonal possibilities. Composers such
as Beethoven, and to an even greater extent Schubert, are some of the first composers to
explore this.

Historically, the prolongation of chromatic pitches, chords and keys inceasingly
undermining a clear diatonic harmonic basis, led it in many directions. Wagner and
Strauss pushed to the extreme the tension of prolonging chromatic pitches, whereas other

composers, such as Debussy, overstep the boundary and move towards modality.
Composers of the Second Viennese School, such as Schoenberg, Berg and Webern,
completely eradicate any diatonic basis by means of atonal and dodecaphonic (twelve-
tone serialism) harmony, and can thus be said to have moved through and beyond
chromaticism.

CHROMATIC SCALE

The chromatic scale ascends and descends by semitones.

The fingering for the chromatic scale involves the third finger in addition to the thumb
and second finger. The right hand chromatic scale for one octave from C is
1313123131312, from D flat is 3131231313123 and from B flat is 3123131231313.

CLASSICAL MUSIC

Serious music is often called ‘classical music’ but those who are involved in serious
music usually reserve the term ‘classical music’ for music written by Haydn, Mozart,
Beethoven and Schubert and their contemporaries and imitators. ‘Classical music’ in the
latter sense is so called because of its formal proportions, structure and lines which are
analogous to those of classical Greek and Roman temples. The classical style of
simplicity, order, balance, restraint, elegance and naturalness was an outgrowth of the
European enlightenment. ‘Classical’ is British usage and ‘classic’ is American usage.

CLEMENTI

Muzio Clementi (1752-1832) was a composer of the early classical period and was the
first to write specifically for the piano. He is best known for his piano sonatas and his
piano studies, Gradus ad Parnassum.

Clementi was born in Rome on 23 January 1752, the first of seven children, to Nicolò
Clementi (1720-1789), a silversmith, and Magdalena, née Kaiser. His musical talent
became clear at an early age. By the age of thirteen he had secured a post as organist at
his home church of St Lorenzo in Damaso.

In 1766 Sir Peter Beckford (1740-1811), a wealthy Englishman and cousin of the eccentric William Beckford, took an interest in the boy's musical talent, and struck a deal with Nicolò to take Muzio to his estate of Steepleton Iwerne, just north of Blandford Forum in Dorset, England, where Beckford agreed to provide quarterly payments to sponsor Muzio's musical education. In return for his education he was expected to provide musical entertainment at the manor. It was here that he spent the next seven years in study and practice at the harpsichord. Nearly all his compositions from this period have been lost.

In 1770 Clementi made his first public performance as an organist. The audience was impressed with his playing and thus began one of the most successful concert careers in

history. In 1774 Clementi was freed from his obligations to Sir Peter Beckford and he moved to London. There he appeared as solo harpsichordist at benefit concerts for a singer and a harpist and also served as a conductor from the keyboard at the King's Theatre. During 1779 and 1780 his newly published Sonatas opus 2 became very popular. His fame and popularity increased and he was regarded as the greatest piano virtuoso of the day.

In 1781 Clementi started a European tour and travelled to France, Germany and Austria. In Vienna Clementi agreed with Emperor Joseph II to enter a musical duel with Mozart for the entertainment of the Emperor and his guests. On 24 December 1781, in the Viennese court, each performer was called upon to improvise and to perform selections from his own compositions. The ability of both was so great that the Emperor declared a tie.

On 12 January 1782 Mozart wrote to his father: 'Clementi plays well as far as his execution with the right hand goes. His greatest strength lies in his passages in thirds. Apart from that he has not a kreuzer's worth of taste or feeling – in short he is a mere mechanicus.' ['mechanicus' is Latin for automaton or robot] Mozart went on to say: 'Clementi is a charlatan, like all Italians. He marks a piece "presto" but only plays "allegro". Clementi's impressions of Mozart were, by contrast, all rather enthusiastically positive.

The main theme of Clementi's Sonata in B flat major captured Mozart's imagination. Ten years later, in 1791, Mozart 'borrowed' it for the overture to his opera 'Die Zauberflöte' ('The Magic Flute'), so every time his sonata was published Clementi included a note explaining that it had been written ten years before Mozart began writing his opera. Clementi's admiration of Mozart's music, which was not reciprocated, is obvious from the large number of transcriptions he made of Mozart's music including the overture from this opera.

Clementi stayed in England for twenty years from 1782, playing the piano conducting and teaching. Two of his celebrated pupils were Johann Baptist Cramer and the Irishman John Field who in turn influenced Chopin. Clementi also began manufacturing pianos but in 1807 his factory was destroyed by fire. In the same year he made a deal with Beethoven, one of his greatest admirers. The deal gave Clementi publishing rights to all of Beethoven's music in England. Whilst Clementi has been criticised for making harmonic 'corrections' to Beethoven's music, his stature in musical history as an editor, interpreter of Beethoven's music and composer in his own right, is assured. Beethoven in later life composed chamber music specifically for the British market because his publisher was based there.

In 1810 Clementi stopped giving concerts in order to devote all his time to composition and piano making. On 24 January 1813 in London, Clementi banded together with a group of other musicians to found the 'Philharmonic Society of London' which in 1912 became the Royal Philharmonic Society. In 1830 Clementi moved to live outside

Lichfield and spent his final years in Evesham. He died on 10 March 1832 and is buried in Westminster Abbey.

Clementi is best known for his piano studies 'Gradus ad Parnassum' to which Debussy's 'Doctor Gradus ad Parnassum, the first piece of his suite 'Children's Corner', makes playful allusion. Clementi wrote almost a hundred piano sonatas. After the success of his Sonatas opus 36, some of the earlier ones were re-issued as sonatinas and are used to this day as teaching pieces. Mozart wrote in a letter to his sister that he would prefer her not to play Clementi's sonatas owing to their jumped runs and wide stretches and chords which he thought might cause her injury. Beethoven, on the other hand, greatly admired Clementi's sonatas and they influenced his own piano compositions.

Clementi also wrote a great deal of other music including a number of slightly unfinished symphonies. These have been finished, performed and recorded. Clementi's music is hardly ever performed in concerts but is becoming increasingly popular in recordings. Mozart's disrespect for Clementi has led some to call them arch rivals but the animosity was not, as far as we know, reciprocated by Clementi. Mozart's letters are full of irreverent jibes which he never expected to become public.

Russian American pianist Vladimir Horowitz became interested in Clementi's sonatas after his wife Wanda Toscanini bought him Clementi's complete works. Horowitz greatly admired Clementi's sonatas, even comparing some of them to the best works of Beethoven. He made some very fine recordings of several of them.

While Mozart and Beethoven will always cast a shadow over him, Clementi is an important figure in musical history and in the development of the sonata form. His works are becoming increasingly popular.

COMPETITIONS

Sydney International piano Competition

The Sydney International Piano Competition has been held every four years since 1977

and is Australia's most prestigious competition for pianists. Thirty-six pianists are selected from around the world to compete and are provided with air fares and accommodation. The first prize winner receives a cash prize and engagements.

SIPCO is internationally recognised as one of the best piano competitions in the world.
All solo and concerted piano works are played from memory. There is a chamber music section. Finalists perform a piano concerto by Mozart and one other composer at the Concert Hall of the Sydney Opera House.

Young Performers Award

The ABC Symphony Australia Young Performers Award is an annual competition which encourages the talent and ambitions of Australia's young musicians. Originally called

the Concerto and Vocal Competition, the Awards have provided opportunities for an extraordinary number of our finest classical performers, including Geoffrey Parsons, Roger Woodward, Vernon Hill, Glenys Fowles, Neil Warren-Smith, Nathan Waks, Rosamund Illing, Diana Doherty and Adele Anthony.

The Awards are held in four stages – two recitals with piano accompaniment and two performances with major Australian symphony orchestras. At each stage the number of competitors is reduced until by Stage III only four performers remain in each category (String, Keyboard, and Other Instrumental). The winner of each category receives a cash prize and progresses to the Grand Final, Stage IV.

The winner of the Grand Final is named the ABC Symphony Australia Young Performer of the Year and receives a further cash prize, multiple copies of a compact disc of the winning performance and recital program and at least three concert engagements with a major Australian symphony orchestra.

COMPOSERS

Major composers for the piano

Baroque (keyboard)

Bach 1685-1750

Classical
Haydn 1732-1809
Mozart 1756-1791
Beethoven 1770-1827
Schubert 1797-1828

Romantic

Mendelssohn 1809-1847
Chopin 1810-1849
Schumann 1810-1856
Liszt 1811-1886
Franck 1822-1890
Brahms 1833-1897
Tchaikovsky 1840-1893
Grieg 1843-1907

Late romantic

Impressionist

Debussy 1862-1918
Ravel 1875-1937

Modern

Bartók 1881-1945
Prokofiev 1891-1953

Alphabetical list of composers for the piano

Isaac Albéniz (1860-1909) was a Spanish pianist and composer who wrote piano works based on folk music; his best-known work is 'Iberia' which is a suite of twelve piano impressions.

Charles-Valentin Alkan (1813-1888) was a French composer and pianist; his piano works, which are very difficult and lack the romanticism of Chopin and Liszt, have been revived in recent years.

Anton Arensky (1861-1906) was a Russian composer of the late romantic period and is noted for the Waltz from his Suite for Two Pianos.

Johann Sebastian Bach (1685-1750) was the greatest composer of the Baroque period and the supreme master of the contrapuntal style; his keyboard compositions include the Well Tempered Clavier, Italian Concerto, Partitas, French Suites and English Suites.

Mily Balakirev (1837-1910) was a Russian composer of the late romantic period mainly known for his virtuoso warhorse 'Islamey – an Oriental Fantasy'.

Béla Bartók (1881-1945) was a Hungarian/American composer and pianist; he wrote a Sonata, Sonatina, Romanian Folk Dances, a Sonata for two pianos and percussion, and three piano concertos; his compositions use rhythms and themes based on folk melodies.

Ludwig van Beethoven (1770-1827) was a German composer and pianist; he is one of the greatest and most popular composers of all time and represents the summit of the classical period while looking forward to the romantic era; his thirty-two piano sonatas and five piano concertos are the basis of the repertoire.

Arthur Benjamin (1893-1960) was an Australian composer and pianist, remembered
mainly for his ‘Scherzino’ and ‘Jamaican Rumba’.

Alban Berg (1885-1935) was an Austrian composer and a member, together with Arnold
Schoenberg and Anton Webern, of the Second Viennese School; Berg produced
compositions that combined Mahlerian romanticism with a personal adaptation of

Schoenberg's twelve-tone technique; Berg's works for piano include a sonata and a chamber concerto.

Hermann Berens (1826-1880) was a German/Swedish composer and pianist; he left a number of technical studies; his 'Poetical Studies' are useful and enjoyable teaching pieces.

Johannes Brahms (1833-1897) was a German composer and pianist of the romantic era who followed the classical tradition in terms of form and structure; his two piano concertos and piano pieces are widely admired.

Frank Bridge (1879-1941) was an English composer and pianist whose compositions for piano include a sonata and 'Rosemary'.

Johann Burgmüller (1806-1874) was a German composer of piano pieces in a light style, still used as teaching pieces.

Ferrucio Busoni (1866-1924) was an Italian composer and pianist; he made numerous transcriptions and arrangements of Bach; his own compositions, which are contrapuntal, intellectual and difficult to play, have been revived in recent years.

Frédéric Chopin (1810-1849) was a Polish/French composer and pianist of the romantic period and is the most popular composer for the piano; Chopin really understood how to write for the piano and is called the 'poet of the piano' because of his heartfelt melodies, novel harmonies and suave piano writing; his mazurkas and polonaises show his Polish side while his waltzes show his French side.

Muzio Clementi (1752-1832) was an Italian/English composer and pianist of the classical period; his sonatas are largely used as teaching pieces; Clementi's piano music was admired by Beethoven but it is nowadays regarded as somewhat dry although well written for the piano.

Carl Czerny (1791-1857) was an Austrian pianist, teacher and composer; he is noted for his studies but he wrote a vast amount of music for piano and other instruments some of

which has been revived.

Claude Debussy (1862-1918) was a French composer and pianist of the impressionist period; Debussy's early compositions were influenced by Chopin and Liszt but then developed an original, impressionistic style which influenced later composers.

Ernst (Ernö) von Dohnany (1877-1960) was a Hungarian pianist, conductor and composer and was a contemporary of both Bartók and Kodály; he wrote 'Variations on a Nursery Theme' for piano and orchestra, solo piano pieces and a Piano School.

Antonin Dvo!ák (1841-1904) was a Czech composer of the romantic era and used the idioms of Bohemian folk music; he wrote a piano concerto and 'Humoreske' for piano.

Johann Ladislaus Dussek (1760-1812) was a Czech/German composer and pianist of the early classical period.

Lindley Evans (1895-1982) was an Australian composer and pianist who wrote in a conservative melodic vein.

Manuel de Falla (1876-1946) was a Spanish composer and pianist; his 'Nights in the Gardens of Spain' for piano and orchestra and 'Ritual Fire Dance' for piano are well-known.

Gabriel Fauré (1845-1924) was a French composer and pianist between Franck and Debussy; his compositions are individual in style.

John Field (1782-1837) was an Irish composer and pianist of the early romantic period; he composed piano concertos and piano pieces and his nocturnes influenced Chopin's nocturnes.

César Franck (1822-1890) was a Belgian/French composer, organist and pianist; his two major piano compostions are his Prelude, Chorale and Fugue and his Prelude, Aria and Finale; many of his works contain rich chromatic harmonies and counterpoint.

George Gershwin (1888-1935) was an American composer and pianist; many of his compositions combined the classical and jazz traditions; he wrote the popular 'Rhapsody in Blue' and Concerto in F, and a number of piano pieces.

Alberto Ginastera (1916-1983) was an Argentinian (Catalan/Italian) composer; his compositions include the Danzas Argentinas.

Mikhael Glinka (1804-1857) was a Russian composer who wrote operas, orchestral music and piano pieces; he is known as the 'Father of Russian classical music'.

Leopold Godowsky (1870-1938) was a Polish/American pianist; his most famous compositions are his 53 studies on the Chopin Etudes which vary and combine the already difficult originals.

Enrique Granados (1867-1916) was a Spanish pianist and composer of pieces in the Spanish style.

Edvard Grieg (1843-1907) was a Norwegian composer and pianist of the romantic period; his piano concerto and his ‘To Spring’ and ‘Wedding Day at Troldhaugen’ are enduringly popular.

Cornelius Gurlitt (1820-1901) was a German pianist, organist and composer and friend of the Schumanns; his piano music is mainly pedagogical.

Joseph Haydn (1732-1809) was a German composer of the classical period and, although not a piano virtuoso, wrote a large number of sonatas of importance in the classical period.

Stephen Heller (1813-1888) was a Hungarian/French pianist and composer.

Adolf Henselt (1814-1889) was a German composer and pianist of the romantic period; he wrote a piano concerto and a number of salon pieces including 'Si oiseau j'étais' ('If I were a bird').

Frank Hutchens (1892-1965) was an Australian composer and pianist; his compositions are in a conservative melodic vein.

Miriam Hyde (1913-2005) was an Australian composer and pianist; she wrote two piano concertos and a number of piano pieces in an early twentieth century pastoral style which combined impressionism and post-romanticism.

Jacques Ibert (1890-1962) was a French composer and pianist; he wrote light, witty pieces and is noted for his 'Le Petit Ane Blanc' ('The Little White Donkey').

Dmitri Kabalevsky (1904-1987) was a Russian composer and pianist; he wrote sonatas, sonatinas, preludes and other pieces for piano, and several piano concertos.

Aram Khatchaturian (1903-1978) was an Armenian composer; he wrote a number of piano pieces and a piano concerto.

Louis Köhler (1820-1886) was a German pianist, teacher, conductor, composer and writer; he is now mainly remembered for his educational compositions.

Mischa Levitzky (Levitzki) (1898-1941) was a Russian/American pianist and composer of the late romantic period; he wrote 'The Enchanted Nymph' and other pieces for piano.

Scott Joplin (1867-1967) was an American pianist and composer remembered for his piano rags especially 'The Entertainer'.

Anatoly Liadov (Lyadov) (1855-1914) was a Russian composer and pianist remembered for his 'Musical Snuff Box'.

Franz Liszt (1811-1886) was a Hungarian pianist and composer noted for his Sonata,
Hungarian Rhapsodies, Liebesträume and many other piano compositions, and his two
piano concertos; his piano compositions reach the ultimate in romantic and rhetorical
expression: he extended the possibilities of the piano more than any other composer.

Edward MacDowell (1860-1908) was an American composer and pianist; he wrote two
piano concertos, piano sonatas and other pieces in the romantic vein.

Nicholas Medtner (1880-1951) was a Russian/English composer and friend of Rachmaninoff; Medtner's piano compositions are complicated and lack melodic interest, but have a devoted following.

Felix Mendelssohn (1809-1847) was a German composer and pianist of the romantic period with a strong classical base; his compositions have a refined joyousness; in his lifetime he was rated on a level with Mozart but he later suffered a decline in popularity which has been reversed somewhat in recent years; Mendelssohn is noted for his piano concertos, his Songs without Words, Variations Sérieuses and his Andante & Rondo Capriccioso.

Olivier Messiaën (1908-1992) was a French pianist, organist and composer; many of his compositions are influenced by bird-song; his 'Vingt regards sur l'enfant-Jesus' is his best-known work for piano.

Moritz Moszkowski (1854-1925) was a Polish composer and pianist of the romantic period; several of his large output of salon pieces, such as 'Caprice Espagnole, 'La Jongleuse' and 'Etincelles', are still played.

Wolfgang Amadeus Mozart (1756-1791) was an Austrian composer and pianist of the classical era; he is one of the most important and popular of all composers with his prodigious melodic gift, clarity of line and formal perfection; his piano concertos and sonatas are widely admired.

Modest Mussorgsky (1839-1881) was a Russian composer noted for his colourful piano composition 'Pictures at an Exhibition' which was orchestrated by the composer and later by Ravel.

Ignacy Paderewski (1860-1941) was a Polish composer and pianist of the late romantic period; he wrote piano concertos and many piano pieces but they are rarely heard these days.

Selim Palmgren (1878-1951) was a Finnish composer and pianist of the late romantic

period; he wrote piano concertos and piano pieces but, with the exception of ‘En Route’
and ‘Refrain de Berceau’, they are rarely heard these days.

Ernst Pauer (1826-1905) was an Austrian pianist, teacher, composer and editor; the
pianist Max Pauer (1866-1945) was his son.

Isidor Philipp (1863-1958) was a French pianist, pedagogue and editor.

Francis Poulenc (1899-1963) was a French composer of attractive, incisive, witty piano
pieces.

Sergei Prokofiev (1891-1953) was a Russian composer and pianist. He wrote piano concertos, sonatas and a number of piano pieces which emphasise the percussive aspects of piano tone.

Sergei Rachmaninoff (1873-1943) was a Russian/American composer and pianist of the late romantic period; his piano concertos are among the most-loved of the repertoire with their broad melodies and warm harmonies; a number of his preludes and other piano pieces are also enduringly popular.

Maurice Ravel (1875-1937) was a French composer and pianist; he is said to be of the 'impressionist' period but this is a misnomer because, if Debussy was a master of watercolour, Ravel was a master of etching; Ravel was not a prolific composer but all his compositions are popular; he is noted for his Piano Concerto in G, and for his Sonatina, Gaspard de la Nuit, Alborada del Gracioso and Pavane pour une Enfante Defunte.

Julius Reubke (1834-1858) was a German pianist, organist and composer; he arrived at Weimar in 1856, recommended to Liszt by Bülow; there he wrote and performed his massive piano sonata in B flat minor, which was influenced by the Sonata in B minor by Liszt to whom it is dedicated; Reubke's piano sonata is in one movement, with a central Andante maestoso and a scherzo (allegro agitato) recapitulation, and was published after his early death; Reubke also wrote and performed an organ sonata.

Anton Rubinstein (1829-1894) was a Russian composer and pianist of Geman Jewish extraction; he was a prolific composer of piano music and his fourth piano concerto is still occasionally heard.

Erik Satie (1866-1925) was an eccentric French composer and pianist; his Gymnopédies and Gnossiennes are among his most popular piano pieces.

Domenico Scarlatti (1685-1757) was an Italian composer of the baroque period and was influential in the development of the classical style; he wrote numerous sonatas for the harpsichord which are often heard these days on the harpsichord and on the piano.

Xaver Scharwenka (1850-1924) was a Polish composer and pianist of the romantic era.
His Polish Dances used to be extremely popular, but overall his piano concertos and solo
piano works have not withstood the ravages of time.

Arnold Schoenberg (1874-1951) was an Austrian/American composer and leader of the
Second Viennese School, the other members being Alban Berg and Anton Webern; he
was a proponent of the twelve-tone technique and wrote a number of piano pieces.

Franz Schubert (1797-1828) was an Austrian composer of the classical period with
leanings to the romantic idiom; his compositions are characterised by a strong melodic
gift and rich harmonies; his Impromptus and Moments Musicaux for piano have always
been very popular and his piano sonatas are also popular.

Clara Schumann (1819-1896) was a German pianist and one of the most celebrated pianists of the romantic era; over a career spanning sixty-one years she changed the style and format of the piano concert and the tastes of the listening public; she also composed piano pieces which are in a conservative melodic vein and have been revived in recent years; she was married to Robert Schumann and after his death promoted his compositions in her recital programmes.

Robert Schumann (1810-1856) was a German composer and pianist of the romantic era; his piano works have a strong melodic content and are influenced by the cadences of German folk song; his piano concerto, piano quintet and solo piano works are widely admired.

Cyril Scott (1879-1970) was an English composer of piano pieces in a romantic/impressionist style.

Alexander Scriabin (1872-1915) was a Russian composer and pianist; his early piano pieces were in the style of Chopin but later they became much more distinctive and atonal; his Sonatas and Etudes are popular.

Dmitri Shostakovich (1906-1975) was a Russian composer and pianist; he wrote piano concertos, piano sonatas and a set of 24 preludes and fugues.

Peter IlyichTchaikovsky (1840-1893) was a Russian composer and pianist of the romantic period; his first piano concerto is very popular as are some of his piano pieces such as ‘The Seasons’.

CORNELIUS

Peter Cornelius (1824-1874) was a composer and had been a pupil of Liszt at the Altenburg. He heard Liszt play his Sonata there on 23 October 1854.

On 23 August 1859 Liszt wrote from Weimar to Cornelius in Vienna;

‘You are quite right in setting store upon the choice and putting together of the three Sonatas. The idea is an excellent one and you may rest assured of my readiness to help in

the realisation of your intention as well as of my silence until is quite a settled thing. If
Bronsart could decide on going to Vienna, his co-operation in that matter would certainly
be very desirable. Write about it to him at Danzig, where he is now staying with his
father (Commandant-General of Danzig). Tausig, who is spending some weeks at Bad
Grafenburg (with Her Highness the Princess von Hatzfeld), would also adapt the thing
very well, and would probably be able to meet your views better than you seem to
imagine. As regards Dietrich, I almost fear that he does not possess sufficient brilliancy
for Vienna – but this might, under certain circumstances, be an advantage. He plays
[Beethoven's Sonata] Op. 106 and the Schumann [Sonata] capitally – as also the
"Invitation to hissing and stamping", as Gumprecht designates that work of ill odour –
my Sonata [in B minor]. Dietrich is always to be found in the house of Prince Thurn and

Taxis at Ratisbon. He will assuredly enter into your project with pleasure and enthusiasm, and the small distance from Ratisbon makes it not too difficult for him. You would only have to arrange it so that the lectures come quickly, one after the other.

Where Sasch Winterberger is hiding I have not heard. Presupposing many things, he might equally serve your purpose. In order to save you time and trouble, I will send you by the next opportunity your analysis of my Sonata, which you left behind at the Altenburg. [The analysis has not come down to us.]

Draeseke is coming very shortly through Weimar from Lucerne. I will tell him your wish in confidence. It is very possible that he would like to go to Vienna for a time. I have not the slightest doubt as to the success of your lectures, in conjunction with the musical performances of the works, -- I would merely advise you to put into your programme works which are universally known – as, for instance, several Bach Fugues (from "Das Wohltemperierte Clavier"), the Ninth Symphony, the grand Masses of Beethoven and Bach, which you have so closely studied, etc. [The proposed lectures never in fact took place.]

Well, all this will come about by degrees. First of all a beginning must be made, and this will be quite a brilliant one with the three Sonatas. Later on we will muster Quartets, Symphonies, Masses and Operas, all in due course! '

CRESCENDO

Crescendo is an increase in the volume of piano sound in a musical phrase. It is obtained by increasing by degrees the pressure with which the fingers strike each note.

Crescendo is a common way of playing an ascending phrase, just as diminuendo is a common way of playing a descending phrase. Crescendo is marked by the composer by the word 'crescendo' or its abbreviation 'cresc,' or by an increasing 'hairpin'. Crescendo is a vital part of the cantabile style and of all expressive piano playing.

In a crescendo it is vital to plan the dynamic level so that it starts sufficiently softly so

that the crescendo can be made effective. Liszt pupil Hans von Bülow emphasised this point in one of his masterclasses.

There are times in the Liszt Sonata, and in countless other piano works, where the composer has not marked a softer dynamic level at the start of the crescendo but this is implied.

CRISTOFORI

Bartolomeo Cristofori of Padua, Italy, who was employed by Prince Ferdinand de Medici as the Keeper of the Instruments, is regarded as the inventor of the piano. The Medici family owned a piano in 1709 and there may have been a piano built in 1698 and a

prototype in 1694. The three Cristofori instruments that survive today date from the
1720s.j

The piano was based on earlier technological inventions. The mechanisms of keyboard
instruments such as the clavichord and the harpsichord were well known. In a clavichord
the strings are pressed by tangents while in a harpsichord they are plucked by quills.
Centuries of work on the mechanism of the harpsichord had shown the most effective
ways to construct the case, soundboard, bridge and keyboard. Cristofori, who was an
expert harpsichord builder, was well acquainted with this body of knowledge.

Cristofori succeeded in solving the fundamental problem of piano design. The hammers
must strike the string but must not remain in contact with the string (as a tangent remains
in contact with a clavichord string) because this would damp the sound. The hammers
must return to their rest position without bouncing violently and it must be possible to
repeat a note rapidly. Cristofori's piano action served as a model for the many different
approaches to piano actions that followed. Cristofori's early instruments were made with
thin strings and were much quieter than the modern piano. Compared, however, to the
clavichord (the only previous keyboard instrument capable of minutely controlled
dynamic nuances through the keyboard) they were louder and had more sustaining
power.

In 1711 an Italian writer named Scipione Maffei wrote an enthusiastic article about
Cristofori's piano including a diagram of the mechanism. The article was widely
distributed and most of the next generation of piano builders started their work because of
reading it. One of the builders who read the article was Gottfried Silbermann who is
better known nowadays as an organ builder. Silbermann's pianos were direct copies of
Cristofori's with one important addition: Silbermann invented the forerunner of the
modern damper pedal which lifts all the dampers off the strings at once.

DAYAS

William Dayas was born in New York in 1863 of English parents and died in Manchester, England, in 1903. He was orphaned at an early age but thanks to private patronage was able to travel to Berlin for advanced piano studies under Kullak and Ehrlich. While his first encounter with Liszt in the summer of 1883 may have been somewhat unnerving, Liszt soon recognised his talent.

At a Weimar masterclass in 1885 Dayas performed Julius Reubke's Sonata in B flat minor in the presence of Liszt who was visibly moved. On 2 September 1885 Dayas played Liszt's Sonata in the composer's presence at the festival of the Allgemeiner Deutscher Musikverein, held that year in Leipzig. After Liszt's death in 1886 Dayas moved to England and on 26 June 1891 married the twenty-one year old Margarethe Vocke in Peterborough.

Dayas was appointed principal piano professor at the Manchester College of Music in 1896 and again in 1901. He also taught piano in Helsinki, Düsseldorf, Wiesbaden and Cologne. He was an organist as well as a pianist, and he wrote piano, organ, chamber

and church music. His unpublished letters to his sister Emma give information about Liszt as a teacher, as do the lecture notes of a talk he gave to the Manchester branch of the Incorporated Society of Musicians. William Dayas did not survive into the recording era.

DEBUSSY

Claude Debussy (1862-1918) was a French composer and pianist and, together with Maurice Ravel, is considered one of the most prominent figures in the field of impressionist music. Debussy was not only among the most important of all French composers but was also a central figure in all European music at the turn of the twentieth century.

Debussy's music defines the transition from late romantic music to twentieth century modernist music. In French literary circles the style of this period was known as symbolism, a movement that directly inspired Debussy both as a composer and as an active cultural participant.

Beginning in the 1890s, Debussy developed his own musical language, largely independent of Wagner's style, coloured in part from the dreamy, sometimes morbid, romanticism of the symbolist movement. His 'Suite Bergamasque' (1890) recalled rococo decorousness with a modern cynicism and contained his most popular piece 'Clair de lune'. His String Quartet in G minor (1893) paved the way for his later, more daring, harmonic exploration. In the quartet he used the Phrygian mode and whole-tone scales which create a sense of floating, ethereal harmony. Debussy was beginning to use a single continuous theme and to break away from the ternary forms which had been a mainstay of classical music since Haydn.

Debussy wrote a number of pieces for piano. His set entitled 'Pour le Piano' (1901) used rich harmonies and textures which would later prove important in jazz music. His evocative 'Estampes' for piano (1903) gave impressions of exotic locations. Debussy

had come into contact with Javanese gamelan music during the 1889 Paris ‘Exposition Universelle’, and ‘Pagodes’, one of the ‘Estampes’, is the directly inspired result, aiming for an evocation of the pentatonic structures employed by Javanese music.

Debussy’s first volume of ‘Images pour Piano’ (1904-1905) combined harmonic innovation with poetic suggestion. ‘Reflets dans l’eau’, for example, is a musical description of rippling water while ‘Hommage à Rameau’ is slow and yearningly nostalgic.

Debussy wrote his famous ‘Children’s Corner Suite’ (1909) for his daughter Claude-Emma, whom he nicknamed ‘Chou-chou’. In the opening piece, ‘Doctor Gradus ad Parnassum’, Debussy satirises Clementi’s piano studies, while in ‘Minstrels’ he hints at early jazz idioms, and in the Golliwog’s Cakewalk’ he pokes pokes fun at Wagner by mimicking the opening bars of Wagner’s Prelude to ‘Tristan and Isolde’.

The first book of ‘Preludes’ (1910), twelve in all, proved to be Debussy’s most successful work for piano. They are full of rich, daring and unusual harmonies and include ‘La Fille aux Cheveux de Lin’ (‘The Girl with the Flaxen Hair’) and ‘La Cathédrale Engloutie’ (‘The Submerged Cathedral’). Debussy wanted listeners, initially at least, to respond intuitively to these preludes so he placed the titles at the end of each one rather than at the beginning.

Debussy composed and conducted orchestral works, and was an occasional music critic to supplement his fees for conducting and for giving piano lessons. He could be caustic and witty. He was enthusiastic about Richard Strauss and Igor Stravinsky, he worshiped Bach, Mozart and Chopin, and he found Liszt and Beethoven to be geniuses who sometimes lacked ‘taste’. Schubert and Mendelssohn fared worse; the latter he described as a ‘facile and elegant notary’. He admired the piano works of Alkan.

In his late works, Debussy’s harmonies and chord progressions frequently exploit dissonances without any formal resolution. Unlike in his earlier works, he no longer hides discords in lush harmonies, and his forms are far more irregular and fragmented.
Those of his chords which seemingly had no resolution were described by Debussy as ‘floating chords’ and these were used to set the tone and mood in many of his later works.
The whole tone scale also dominates much of Debussy’s late music.

Debussy’s two last volumes of piano works, the ‘Etudes’ (1915) provide varieties of style and texture as pianistic exercises and include pieces that develop irregular form to an extreme. Others are influenced by the young Igor Stravinsky as is Debussy’s suite ‘En Blanc et Noir’ for two piano.

The second set of ‘Preludes’ for piano (1913) shows Debussy at his most avant-garde, sometimes using dissonant harmonies to evoke moods and images, especially in his mysterious ‘Canope’. The title refers to a burial urn which stood on Debussy’s working desk and evoked a distant past.

Rudolph Réti pointed out these feature of Debussy's music which established a new
concept of tonality in European music:

! glittering passages and webs of figurations which distract from the occasional
absence of tonality;

! frequent use of parallel chords which are in essence not harmonies at all, but
rather chordal melodies or enriched unisons;

! bitonality, or at least bitonal chords;

! use of the whole-tone and pentatonic scales; and

! unprepared modulations without any harmonic bridge.

Réti concluded that Debussy's achievement was the synthesis of monophonic-based
'melodic tonality' with harmonies, albeit different from those of 'harmonic tonality'.

Debussy's music is very concerned with mood and colour, so it is surprising to discover
that some of his major works were structured around mathematical models while using a
classical structure such as sonata form. Howat (1983) suggesed that some of Debussy's
pieces can be divided into sections that reflect the golden ratio. In some pieces these
divisions follow the standard divisions of the overall structure while in others they mark
out other significant features of the music.

In 'La Cathédrale Engloutie' the published editions lack the instruction to play bars 7-12
and 22-83 at twice the speed of the remainder which Debussy himself did in his
reproducing piano recording. When the piece is analysed with this alteration, it follows
golden section proportions.

Debussy was one of the most influential composers of the twentieth century and is one of
the most important and popular composers for the piano. His harmonies, radical in their
day, influenced almost every major composer of the twentieth century, especially
Stravinsky, Messiaën, Bartók and Boulez.

DIMINUENDO

Diminuendo, also called decrescendo, is a decrease in the volume of piano sound in a
musical phrase. It is obtained by decreasing by degrees the pressure with which the
fingers strike each note. Diminuendo is a vital part of the cantabile style and of all
espressive piano playing.

Diminuendo is a common way of playing a descending phrase, just as crescendo is a
common way of playing an ascending phrase. Diminuendo is marked by the composer
by the word 'diminuendo' or its abbreviation 'dim.' or by a decreasing 'hairpin'.

In a diminuendo it is vital to plan the dynamic level so that it starts sufficiently loudly so
that the diminuendo can be made effective.

If silence is the greatest effect in music then diminuendo is perhaps the second greatest effect. A person who heard Chopin play said that on one occasion he seemed to use diminuendo throughout every phrase. Chopin in his own music very often specifically marks the diminuendo particularly in descending passages.

A diminuendo is very useful in descending sequences in Bach and elsewhere, and, with or without a rallentando, is also often used for the end of a phrase.

It has been said that Mozart never needed to mark a diminuendo because this should always be applied to the notes under a slur in his music, whether the slur covers two notes or any number of notes in excess of two. As an absolute rule in all cases this may be

doubted, but it would apply in most cases of a two-note slur in the piano music of Mozart
or of any other composer.

In romantic period piano compositions, such as ‘Estrella’ in Schumann’s ‘Carnaval’, a
downwards melodic line, even if marked forte without any subsequent marking should
often be played with a diminuendo.

DRAESEKE

Felix Draeseke (1835-1914) published his Sonata Quasi Fantasia opus 6 in 1870 with a
dedication to Hans von Bülow. It was influenced by the cyclical construction of Liszt’s
Sonata. Liszt spoke highly of Draeseke’s work although he did not refer to the influences
in it of his own Sonata.

DUET

A piano duet consists of two pianists, four hands, at one piano, and may also refer to the
piano composition itself. Schubert’s Fantasy in F minor opus 103 D940 is the most
popular of all piano duets. Mozart wrote a number of short sonatas for piano duet.
Orchestral works have in the past often been arranged for piano duet.

DUO

A piano duo consists of two pianists, one at each piano, and may also refer to the piano
composition itself. Mozart showed his mastery of the antiphonal style in his Sonata for
two pianos in D major K448, which is one of his two compositions which triggers the
‘Mozart effect’. Arensky’s Waltz from his Suite for Two Pianos is another popular piano
duo. Organ works and orchestral works have often been arranged for piano duo, or duet.
Piano concertos are often rehearsed with the orchestral part reduced to a second piano.

DYNAMICS

Dynamic levels

There is a maximum of about twelve distinctly audible dynamic levels for each note on

the piano. A dynamic level is a degree of tone quantity, that is, a degree of softness or loudness. Each tone quantity depends, and depends only, on the force with which the hammer strikes the string. The force with which the hammer strikes the string depends, and depends only, on the force with which the key is struck.

Composers often mark dynamics to indicate the general dynamic level at which a passage will sound rather than the actual force of the fingers. This crucial point may easily be overlooked but must be borne in mind to aid relaxation and avoid unnecessary effort.

Terrace dynamics

The piano is perhaps more suited to dynamic graduations and nuances than terrace dynamics. Mozart customarily marked terrace dynamics of piano (soft) and forte (loud) but these very often have a dual character as indicating structure. The piano and forte contrast in Beethoven is usually strongly marked and is often very dramatic and effective.
Schumann's piano music often fails to convey effectively to the listener a distinction between dynamic levels.

EAR

Playing music on the piano without the score, after having listened to it without the score, is called playing by ear. It is a useful skill to develop.

EARLIEST PIECES

The earliest pianos and their tone, technique and compositions were designed in the tradition of harpsichords and clavichords. In 1732 Lodovico Giustini published 'Sonate da Cimbalo di Piano e Forte'. This collection included twelve sonatas with dynamic markings implying crescendos and diminuendos and was the first published work specifically written for the piano.

No other pieces written specifically for the piano are known until 1770 when Muzio Clementi wrote his three Sonatinas opus 2. From that time the piano was sufficiently distinct to inspire a new type of playing and a new kind of literature. Keyboard players had to learn new techniques. C.P.E. Bach said that 'the more recent pianoforte, when it is sturdy and well built, has many fine qualities, although its touch must be carefully worked out, a task which is not without its difficulties.'

By the end of the eighteenth century the piano was reliable and powerful enough to inspire composers like Mozart and Beethoven to compose works especially for the piano.
They could even feature the piano as a solo instrument with an orchestra.

ELBOW FLEXIBILITY

Flexibility, movement and position of the elbow are very important in piano playing,

especially in such works as Chopin's Etude in C major opus 10 no. 1 where the right hand broken chords have to cover the broad expanse of the keyboard.

According to Chopin, the evenness of scales (and also arpeggios) was founded not only on the greatest possible equality in finger strength and a thumb completely unimpeded in crossing under and over – to be achieved by five finger exercises – but far more on a sideways movement of the hand, not jerky but always evenly gliding, with the elbow hanging down completely and freely; this he sought to illustrate on the keyboard by a glissando.

ENGLISH PIANOS

Early technological progress owed much to the English firm of Broadwood, which already had a reputation for the splendour and powerful tone of its harpsichords. Broadwood built instruments which were progressively larger, louder and more robustly constructed. Broadwood sent pianos to both Haydn and Beethoven and was the first firm to build pianos with a range of more than five octaves: five and a fifth in the 1790s, six by 1800 (Beethoven used the extra notes in his later works) and seven by 1820. The Viennese makers followed the trends of the English makers but their instruments had more sensitive piano actions.

ERARD

Sebastien Erard was born in Strasbourg where his family of Swiss origin became established in about 1725. His father and elder brother were both cabinet makers and other members of the Erard family were gilders or wood sculptors. As in the case of Broadwood possessing wood-working knowledge was a good start to building pianos. According to Sebastien's nephew Pièrre Erard (1794-1855), Sebastien and Jean-Baptiste Erard set up as instrument makers in 1770-75. The piano very soon became a serious rival to the harpsichord and the Erards were among the first to be interested in the piano, the harp coming later.

According to Fétis, who seems to have got his information direct from Erard himself, the young Sebastien arrived in Paris about 1768 and served an apprenticeship as a harpsichord maker. A few years later he was ready to make his own instruments and a mechanical harpsichord made for M. de la Blancherie established his reputation. The support of the Duchess of Villeroy was a major stepping stone in his early career as she provided him with a workshop in the Hôtel de Villaroy where in 1877 he made her a square piano based on English models. In 1785 Erard gained the protection of Louis XVI against the guild of instrument makers who were trying to stop him making pianos. He supplied several pianos to Marie-Antoinette including a clavecin mécanique dated 1779

with pedals for crescendo effects and a square piano dated 1781 (the year Erard
established himself at no. 13 rue du Mail.

The first grand pianos were probably built shortly before 1790 as the Erard archives
mention five ‘pianos forme clavecin’ in 1791. The earliest extant dated 1791 is in the
Paris Museum of La Villette as another instrument in a private collection with an
apocryphal label dated 1790 appears to be a few years later. According to Fétis, Jean-
Baptiste Erard (1749-1826) came to help his brother while he was at the Hôtel de
Villaroy (Pièrre said he was there from the very beginning), and the two brothers
established the Société Erard in 1786. In 1792, if we follow Pièrre Erard, Sebastien was
in London to establish the English factory at 18 Marlborough Street, and it is possible
that he went to England several times before then. The London Erard factory seems to
have specialised in harps as the earliest London Erard piano seems to date from about
1830.

Some of the early instruments made by Erard already show every sign of inventive genius,
such as the mechanical harpsichord, combination piano and the transposing piano,

Erard's run-of-the-mill production before 1800 was, however, more remarkable for its refinement and build quality than for its novelty of design.

Erard's genius really came to the fore during the thirty odd years he had left to live in the nineteenth century with a series of brilliant inventions that were to mark the history of piano and harp construction. He first of all concentrated on the harp, and created the double movement in 1810 after researching it for several years. This invention, to quote Pièrre Erard 'gave indisputable proof of the mechanical genius of Sebastien Erard, as it is difficult to imagine anything more complex than the mechanism of the harp double movement'.

According to Pièrre, after successfully resolving this difficult problem, Sebastien moved on to that of the rapid repetition of notes on the grand piano action. Sebastien had actually been thinking about this problem since 1796 at least, as he wrote that year a description of a grand action with an intermediary check allowing the pilot to go back under the hammer butt without lifting the key right up. This research first came to fruition in 1809, the date of the patent for the very ingenious 'mécanique à étrier' that can be studied on several extant pianos in the Paris and Brussels instrument museums. This was the first step towatds the definitive solution, the brilliant double escapement action which was patented in 1821 and is still used today in a slightly modified form in modern concert grand pianos. Another major patent, in 1808, was that of the metal agrafes that prevent the string from rising up with the blow of the hammer.

The double escapement patent was taken out by Pièrre Erard in London and not by his uncle. The London factory from then on built pianos as well as harps and probably specialised in the new concert grand piano. Sebastien was by now an old man and didn't want to face the same difficulties and disappointments that had accompanied the introduction of the double movement harp. Erard's invention wasn't accepted easily, although Liszt adopted it from 1824 onwards, and for several years Erard carried on

making both old and new type actions.

In 1834, when Pièrre asked for a renewal of the patent, he claimed that the instruments weren't very well known to the general public and that rumours had been spread as to their lack of solidity. It was only after Sebastian's death in 1831 that his invention started bringing in money for Pièrre. At his death in 1856 Erard had become the greatest maker of pianos in the world, dominating the concert scene without rival.

Although Sebastien didn't live to see the Erard heyday he didn't really have any reason to complain. After starting off as a poor workman he finished his life with the Legion d'Honneur (1827), living in a beautiful château full of exceptional works of art. His collection of paintings, sold after his death by Pièrre in Paris (1832) and London (1834) brought in 750,000 francs which was used by his nephew to invest in the development of the new double repetition concert grand.

Sebastien actually had several successive collections, buying or selling according to the financial situation of his harp and piano business. In 1813 he sent a large consignment of

paintings to England to be sold to help him get out of the difficulties caused by the Napoleonic wars. Unfortunately the boat carrying the paintings sank, leading to the bankruptcy of the Erard firm of Paris. The firm was allowed to carry on making pianos and thanks to the profits of the London branch the bankruptcy was lifted in 1824.

Between Sebastien's death and that of Pièrre there were few inventions of note (with the exception of the barre d'harmonie precursor to the capo dastro in 1839) and the firm concentrated on developing and improving the double escapement action grand piano. With the increase in string tensions and bigger hammers, the harpsichord type structure of the early type piano wasn't good enough and the action had to be made sturdier.

Metal hitchpin plates were fitted from the mid 1830s solving an inherent structural fault in the early type, heavier pin blocks were fitted to a much heavier structure, and hammer shanks were made of one piece rather than the very elegant but fragile 'ladder' type. The end result, the king of the concert hall in the 1850s, was so accomplished that Erard carried on making it right up into the 1920s, only introducing slight improvements such as sturdier lyres and better finished bars.

Liszt received a new Erard grand piano every year from the firm of Erards in return for playing and promoting their instruments. It is known that he played his Sonata on his own Erard, as well as presumably on the other pianos at his disposal.

The Erard grand piano of the 1850s had smaller hammers, a lighter action, a shorter key fall, slightly narrower keys and shorter white keys relative to the black keys. Pianists would have found it easier to play virtuoso works on the Erard grand piano, especially passages involving repetition of notes, than on the modern grand piano. Erard invented the double escapement action since adopted by all piano manufacturers.

The Erard grand piano was not overstrung, nor was it fully metal framed, and it lacked the sonority of the modern grand piano. It was overdamped, that is, the dampers were underneath the strings and damped by springs not gravity. The dampers did not damp as

clearly as those on the modern grand piano and there was not such a difference between
damped and undamped sonority. The bass was not as thunderous and the treble was not
as bell-like as on the modern Steinway grand piano.

ESCAPEMENT

Single escapement

By deciding to hit the string instead of plucking it, Cristofori turned his instrument into a
percussion instrument. Every percussion instrument produces a sound by having its main
vibrating body struck by a bell clapper, drumstick, cymbal or piano hammer. The
implement that does the striking must not merely make contact but must immediately get
away again. If it does not then there is a clunk not a prolonged vibration. This is the
problem of combining a hammer with a key lever. If one simply tacks a hammer onto the
end of a pivoted key and then presses the other end with one’s finger, the hammer will

stay in contact with the string as long as one's finger is held down. Some device must be devised to allow the hammer to rebound immediately whether the key is held down or not.

Such a device is called an escapement. It is essentially an upright stick, called a jack, which is mounted just above the rear of the key. When the front end of the key goes down, the back end goes up, and the jack pushes the hammer towards the string and then immediately falls back again even if the key is held down.

Cristofori succeeded in solving the fundamental problem of piano design. The hammers must strike the string but must not remain in contact with the string (as a tangent remains in contact with a clavichord string) because this would damp the sound. The hammers must return to their rest position without bouncing violently and it must be possible to repeat a note rapidly. Cristofori's piano action, which was a single escapement, served as a model for the many different approaches to piano actions that followed.

Double escapement

By the 1820s the centre of innovation had shifted to Paris where the Erard firm manufactured pianos used by Chopin and Liszt. Sébastien Erard invented the double escapement action, which permitted a note to be repeated even if the key had not yet risen to its maximum vertical position. This facilitated the repetition of notes, chords and octaves and generally facilitated rapid playing.

When the invention became public, as revised by Henri Herz, the double escapement action gradually became standard in all pianos. Liszt exploited the invention in his piano works many of which would be difficult to play otherwise.

EVOLUTION

The piano is a musical instrument played by means of a keyboard. The piano produces sound by striking steel strings with felt hammers that immediately rebound, allowing the string to continue vibrating. These vibrations are transmitted through the bridges to the soundboard, which amplifies them.

The piano is widely used in Western music for solo performance, chamber music, voice accompaniment, composing and rehearsal. Although not portable and often expensive, the piano's versatility and ubiquity have made it one of the most familiar musical instruments. The piano keyboard offers an easy means of melodic and harmonic interplay and, since a large number of composers were and are proficient pianists, the piano has often been used as a tool for composition. Pianos were, and still are, popular instruments for private ownership and use in the concert hall.

The word 'piano' is a shortened form of the word 'pianoforte', which is seldom used except in formal language. It is derived from the original Italian name for the instrument, 'clavicembalo col piano e forte' or 'harpsichord with soft and loud'. This refers to the

instrument's responsiveness to keyboard touch, which allows the pianist to produce notes at different dynamic levels by controlling the speed at which the hammers hit the strings.

Bartolomeo Cristofori of Padua, Italy, who was employed by Prince Ferdinand de Medici as the Keeper of the Instruments, is regarded as the inventor of the piano. The Medici family owned a piano in 1709 and there may have been a piano built in 1698 and a prototype in 1694. The three Cristofori instruments that survive today date from the 1720s.

The piano was based on earlier technological inventions. The mechanisms of keyboard instruments such as the clavichord and the harpsichord were well known. In a clavichord the strings are pressed by tangents while in a harpsichord they are plucked by quills. Centuries of work on the mechanism of the harpsichord had shown the most effective ways to construct the case, soundboard, bridge and keyboard. Cristofori, who was an expert harpsichord builder, was well acquainted with this body of knowledge.

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In 1711 an Italian writer named Scipione Maffei wrote an enthusiastic article about Cristofori's piano including a diagram of the mechanism. The article was widely distributed and most of the next generation of piano builders started their work because of

reading it. One of the builders who read the article was Gottfried Silbermann who is better known nowadays as an organ builder. Silbermann's pianos were direct copies of Cristofori's with one important addition: Silbermann invented the forerunner of the modern damper pedal which lifts all the dampers off the strings at once.

Silbermann showed Bach one of his early instruments in the 1730s but Bach thought that the higher notes were too soft to allow a full dynamic range. He did, however, approve of a later piano in 1747 and even served as an agent in selling Silbermann's pianos.

Piano making flourished during the late eighteenth century in the Viennese school which included Andreas Stein (who worked in Augsburg, Germany) and the Viennese makers, Nanette Stein (daughter of Johann Andreas Stein) and Anton Walter. Viennese pianos were built with wooden frames, two strings per note, and had leather-covered hammers. On some of these Viennese pianos the notes were differently coloured from those of modern pianos, with black notes corresponding to the present-day white notes, and brown or white notes corresponding to the present-day black notes. It was for such instruments that Mozart composed his concertos and sonatas and replicas of them are built today for

use in authentic instrument performances of his music. The pianos of Mozart's day had a softer, clearer tone and less sustaining power than today's pianos. The term 'fortepiano' is often used nowadays to distinguish the eighteenth century instrument from later pianos.

During 1790 to 1860 the Mozart piano underwent major changes leading to the modern form of the instrument. This was in response to a consistent preference by composers and pianists for a more powerful and sustained piano sound. It was also a response to the ongoing Industrial Revolution which made available high quality steel for strings and precision casting for the production of iron frames. The range of the piano was also increased from the five octaves of Mozart's day to the 7" octaves of the modern piano.

Early technological progress owed much to the English firm of Broadwood, which already had a reputation for the splendour and powerful tone of its harpsichords. Broadwood built instruments which were progressively larger, louder and more robustly constructed. Broadwood sent pianos to both Haydn and Beethoven and was the first firm to build pianos with a range of more than five octaves: five and a fifth in the 1790s, six by 1800 (Beethoven used the extra notes in his later works) and seven by 1820. The Viennese makers followed these trends but their instruments had more sensitive piano actions.

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The piano underwent other major technical innovations in the nineteenth century. Three strings, rather than two, came to be used for all but the lower notes. The iron frame, also

called the plate, sat atop the soundboard and served as the primary bulwark against the force of string tension. The iron frame was the ultimate solution to the problem of structural integrity as the strings were gradually made thicker, tenser and more numerous.
The single piece cast iron frame was patented in 1825 in Boston by Alpheus Babcock. It combined the metal hitch pin (claimed in 1821 by Broadwood on behalf of Samuel Hervé) and the resisting bars (claimed in 1820 by Thorn and Allen but also claimed by Broadwood and Erard). Babcock later worked for the Chickering & Mackays firm which patented the first full iron frame for the grand piano in 1843. Composite forged metal frames were preferred by many European makers until the American system was fully adopted by the early twentieth century.

Felt hammer coverings were first introduced by Henri Pape in 1826 and they gradually replaced the previous layered leather hammers. Felt hammer coverings were more consistent and permitted wider dynamic ranges as hammer weights and string tensions increased.

The sostenuto pedal was invented in 1844 by Boisselot and improved by the Steinway firm in 1874.

Over-stringing was invented by Jean-Henri Pape during the 1820s and was first patented for general use in grand pianos in the United States by Henry Steinway in 1859. The over-strung scale, also called ‘cross-stringing’, involved the strings being placed in a vertically overlapping slanted arrangement, with two heights of bridges on the keyboard rather than just one. This permitted larger, but not necessarily longer, strings to fit within the case of the piano.

In 1872 Theodore Steinway patented a system of duplexes or aliquot scales to control different components of string vibrations by tuning their secondary parts in octave relationships with the sounding lengths. Similar systems were developed by Blüthner in 1872, as well as by Taskin.

Today’s pianos attained their present forms by the end of the nineteenth century but some early pianos had shapes and designs that are no longer in use. The square piano had horizontal strings arranged diagonally across the rectangular case above the hammers and with the keyboard set in the long side. The tall, vertically strung, upright grand was arranged with the soundboard and bridges perpendicular to the keys, and above them, so that the strings did not extend to the floor. The diagonally strung ‘giraffe’, pyramid and lyre pianos employed this principle in more evocatively shaped cases. The very tall cabinet piano, which was introduced by Southwell in 1806 and built through into the 1840s, had strings arranged vertically on a continuous frame with bridges extended nearly to the floor behind the keyboard, and also had a very large sticker action.

The short cottage upright piano, or pianino, with vertical stringing, credited to Robert Wornum about 1815 was built through into the twentieth century. They were informally called ‘damper pianos’ because of their prominent damper mechanism. Pianinos were distinguished from the oblique or diagonally strung uprights made popular in France by

Roller & Blanchet during the late 1820s. The tiny spinet upright was manufactured from the mid 1930s onwards. The low position of the hammers required the use of a drop action to preserve a reasonable keyboard height.

EXAMINATIONS

Music examinations are a part of life for those studying piano. The Australian Music Examinations Board (AMEB) conducts music examinations in Australia, apart from those conducted by the universities, conservatoriums, schools, boards of studies, and examining bodies originating in England. Examinations are conducted to assess performing skills in piano, violin and other instruments and in music theory. The AMEB examiners consist of teachers from the universities, conservatoriums and private studios who are engaged to do this work. The piano grades go up to eighth grade, then Associate Diploma (A Mus A), and then Licentiate (L Mus) which requires a concert standard of performance. The AMEB's work is financed by examination fees and by the proceeds of the sales of its graded sheet music publications.

When preparing for a piano examination select those pieces from the set pieces that suit your hands and you enjoy playing. It is too bad if you don't like Bach because he is compulsory and examiners always hear the Bach right through. Learn your pieces in good time for the examination and practise them through regularly but alternate with other pieces so that the examination pieces do not become stale through over practice.

Ask your teacher to give you a trial examination a few weeks before the exam. This will give you an impression of the examination itself and still give you some time to work on any aspects that come up. Take every opportunity to play your pieces for family and friends and listen to any helpful advice. Look for performance opportunities as a soloist or accompanist or as part of a piano duet. One of the best ways of getting used performing is to play with others. The experience of playing with others has the advantage of taking the spotlight of your own performance. Attend piano concerts, watch others perform and listen to music on classical radio stations and CDs.

When the day of the examination gets near, play your pieces through in the clothes and shoes you will be wearing, making sure that you are comfortable but taking care over your appearance. Work out in advance how to get to the examination centre so that you arrive ten minutes before. Make sure you can pronounce correctly the titles and composers of your pieces.

Try to arrange to practise on the piano on which you will be playing. This will probably not be possible but at least try to get experience of playing on different pianos. When you come to performing on a strange piano you may find it difficult to adjust. This will particularly be so if the piano on which you will be playing is a grand piano and you have only ever played on an upright piano where the music desk is at a different height.

In the waiting room warm your hands by gently massaging them and do some slow, deep breathing to help overcome feelings of nervousness. When you enter the examination

room smile and greet the examiner. Adjust the piano stool so that it is the correct height.
If there are two examiners probably one will take a more active rôle but you should interact with both of them.

Examination rules usually permit any recognised edition but the use of an ürtext edition would be well regarded. Two identical copies of the music are required. One copy of the music is supplied to the examiner for use during the examination. The other copy will be used by you if you are not playing from memory. Markings for fingerings, expression and pedalling must be completely erased or clean copies used. Do not use photocopies where this would be in breach of copyright law.

Know as much as possible about each piece and be prepared to answer questions about the title of the piece, the name of the composer, the composer's nationality and contemporaries, and the structure and style of the music. The examiner will probably decide the order for the scales, aural tests and pieces. Never play repeats in examinations.
Stay calm, play beautifully and enjoy yourself. If you enjoy the whole experience the

chances are that the examiner will too. When the examiner's report arrives read it and
learn from it.

FACSIMILE EDITIONS

Facsimile editions present a photographic reproduction of one of the original sources for
a work of music. They are used by scholars along with performers who pursue
scholarship as a part of their preparation. The Liszt Sonata and many of the piano works
of Chopin have been issued in facsimile editions. A facsimile edtion of the autograph and
first edition of Beethoven's 'Moonlight' Sonata has been published.

The autograph manuscript of the Liszt Sonata is on deposit at New York's Pierpont
Morgan Library in the Robert Owen Lehman Collection. Henle published it in 1973 in a
colour facsimile edition with a postscript by Claudio Arrau.

Nothing beats the fascination of studying the actual autograph manuscript of a composer
by way of a facsimile edition. An ürtext edition, however, adds value, by integrating
evidence from multiple sources and exercising informed scholarly judgment, and is easier
to read than a facsimile edition.

FAY

Life

Amy Fay (1844-1928) was an American who studied with Franz Liszt for a period in
1873. In her letters in May and June 1878, from Weimar to her family in America, she
told of her piano lessons with Liszt and gave a vivid description of him and his playing.
Her collection of letters appeared in America in 1881 and in a German translation the
following year. In addition to a chapter on Liszt from which the following extracts are
taken, her book contained an account of her lessons with Tausig, Kullak and Deppe.
Amy Fay was back in Weimar in 1885 because Göllerich reports on a Liszt Masterclass
held at Weimar on the afternoon of Monday 17 August 1885. 'Afterwards double-whist
until 8 o'clock, and to close, the performance of American pieces by Miss Fay and Miss

Senkrah’.

Fay &Liszt

Amy Fay wrote:

‘1 May 1873. Last night I arrived in Weimar, and this evening I have been to the theatre,
which is very cheap here, and the first person I saw, sitting in a box opposite, was Liszt,
from whom, as you know, I am bent on getting lessons, though it will be a difficult thing,
I fear, as I am told that Weimar is overcrowded with people who are on the same errand.
I recognised Liszt from his portrait, and it entertained and interested me very much to
observe him. He was making himself agreeable to three ladies, one of whom was very
pretty. He sat with his back to the stage, not paying the least attention, apparently, to the

play, for he kept talking all the while himself, and yet no point of it escaped him, as I could tell by his expressions and gestures.

Liszt is the most interesting and striking looking man imaginable. Tall and slight, with deep-set eyes, shaggy eye brows, and long iron-gray hair, which he wears parted in the middle. His mouth turns up at the corners, which gives him a most crafty and Mephistophelian expression when he smiles, and his whole appearance and manner have a sort of Jesuitical elegance and ease. His hands are very narrow, with long and slender fingers that look as if they had twice as many joints as other people's. They are so flexible and supple that it makes you nervous to look at them. Anything like the polish of his manners I never saw. When he got up to leave the box, for instance, after his adieux to the ladies, he laid his hand to his heart and made his final bow – not with with affectation, or in mere gallantry, but with a quiet courtliness which made you feel that no other way of bowing to a lady was right or proper. It was most characteristic.

But the most extraordinary thing about Liszt is his wonderful variety of expression and play of feature. One moment his face will look dreamy, shadowy, tragic. The next he will be insinuating, amiable, ironical, sardonic; but always with the same captivating grace of manner. He is a perfect study. I cannot imagine how he must look when he is playing. He is all spirit, but half the time, at least, a mocking spirit, I should say. I have heard the most remarkable stories about him already. All Weimar adores him, and people say that women still go perfectly crazy over him.

7 May 1873. Liszt looks as if he has been through everything, and has a face seamed with experience. He is rather tall and narrow, and wears a long abbé's coat reaching nearly down to his feet. He made me think of an old-time magician more than everything, and I felt that with a touch of his wand he could transform us all.

21 May 1873. Liszt played the last three movements of Chopin's B minor Sonata. It was the first time I had heard him, and I don't know which was the most extraordinary, – the

Scherzo, with its wonderful lightness and swiftness, the Adagio with its depth and pathos,
or the last movement, where the whole keyboard seemed to donneren und blitzen
(thunder and lighten). There is such a vividness about everything he plays that it does not
seem as if it were mere music you were listerning to, but it is as if he had called up a real
living form, and you saw it breathing before your face and eyes. It gives me almost a
ghostly feeling to hear him and it seems as if the air were peopled with spirits!

29 May 1873. Yesterday I had prepared for him his Au Bord d'une Source. I was
nervous and played badly. He was not to be put out, however, but acted as if he thought I
had played charmingly, and then he sat down and played the whole piece himself, oh so
exquisitely! It made me feel like a woodchopper. The notes just seemed to ripple off his
fingers' ends with scarcely any perceptible motion. Do you wonder that people go
distracted over him?

6 June 1873. His touch and his peculiar use of the pedal are two secrets of his playing,
and then he seems to dive down in the most hidden thoughts of the composer, and fetch

them up to the surface, so that they gleam out at you one by one, like stars! I often think
of what Tausig said once: "Oh, compared with Liszt, we other artists are all blockheads."

29 June 1873. When Liszt plays anything pathetic, it sounds as if he had been through
everything, and opens one's wounds afresh. All that one has ever suffered comes before
one again. Who was it that I heard say once, that years ago he saw Clara Schumann
sitting in tears near the platform, during one of Liszt's performances? Liszt knows well
the influence he has on people, for he always fixes his eyes on some one of us when he
plays, and I believe he tries to wring our hearts. But I doubt if he feels any particular
emotion himself when he is piercing you through with his rendering. He is simply
hearing every tone, knowing exactly what effect he wishes to produce, and how to do it.
Liszt hasn't the nervous irritability common to artists, but, on the contrary, his disposition
is the most exquisite and tranquil in the world. We have been there incessantly, and I've
never seen him ruffled except two or three times, and then he was tired and not himself,
and it was a most transient thing.

24 July 1873. Liszt is going away to-day. He was to have left several days ago, but the
Emperor of Austria or Russia (I don't know which) came to visit the Grand Duke, and of
course Liszt was obliged to be on hand and to spend a day with them. He is such a
grandee himself that kings and emperors are quite matters of course to him. Never was a
man so courted and spoiled as he! The Grand Duchess herself frequently visits him. But
he never allows anyone to ask him to play and even she doesn't venture it. That is the
only point in which one sees Liszt's sense of his own greatness; otherwise his manner is
remarkably unassuming.'

Fay &Tausig

Amy Fay began to take lessons at Tausig's Conservatory in Berlin in 1873.

'You have no idea how hard they make Cramer's Studies here. Ehlert makes me play

them tremendously forte, and as fast as I can go. My hand gets so tired that it is ready to break and then I say that I cannot go on. 'But you must go on,' he will say.

Tausig was standing by the piano. "Begin!" said he, to Timanoff, more shortly even than usual; "I trust you brought me a study this time". He always insised upon a study in addition to the piece. Timanoff replied in the affirmative and proceeded to open Chopin's Etudes. She played the great A Minor "Winter Wind" study, and most magnificently, too, starting off with the greatest brilliancy and "go". I was perfectly amazed at such a feat from such a child, and expected that Tausig would exclaim with admitration. Not so that Rhadamanthus. He heard it through without comment or correction, and when Timanoff had finished, simply remarked very composedly, "So! Have you taken the next étude also?" as if the great A minor were not enough for one meal! Afterward, however, he told the young men that he "could not have done it better" himself.

Tausig is so hasty and impatient that to be in his classes must be a fearful ordeal.
Fräulein H. began, and she has remarkable talent, and is far beyond me. She would not
play piano enough to suit him, and said 'Will you play piano or not, for if not we will not
go farther?' The second girl sat down and played a few lines. He made her begin over
again several times, and finally came up and took her music away and slapped it down on
the piano, – "You have been studying this for weeks and you can't play a note of it:
practice it for a month and then you can bring it to me again." he said.'

FINGERING

In piano music, fingering is notated 1 2 3 4 and 5, representing the thumb, the second,
third, fourth and fifth fingers. This used to be called European fingering to contrast with
the now obsolete English fingering which was notated: + 1 2 3 and 4. Composers such
as Beethoven, Chopin and Liszt on occasion provided fingering to suggest a solution or a
novel approach. Fingering is often added by editors.

In the early years of keyboard playing only the second, third and fourth fingers were used.
Since then piano music has used the thumb and all fingers of each hand. This means that
the hand should be positioned so that the fingers and thumb of each hand are in a straight
line. The rounded hand position facilitates the passing under of the thumb but may be
modified when large stretches or black notes are involved. The fingers should be convex
and should not buckle inwards. A pianist's fingers are, in effect, small hammers and
should always strike downwards on the keys. They should never strike forward into the
keys.

The second and third fingers are the strongest and the fourth and fifth fingers are the
weakest. The practising of Bach's contrapuntal keyboard compositions is of great value
in promoting the strength and individuality of the fingers. Chopin recognised and
accepted that the fingers are not equal in strength and he recognised the individual
strengths and weaknesses in his compositions and in his ideas on fingering. None of

those ideas seems particularly novel these days but they were in his day.

In the notation of fingering, particularly the most personally characteristic fingering,
Chopin was not sparing. Pianists owe him thanks for his great innovations in fingering,
which because of their effectiveness soon became established, though authorities such as
Kalkbrenner were initially truly horrified by them. Chopin unhesitatingly employed the
thumb on the black keys; he crossed it even under the fifth finger (admittedly with a
decided bending-in of the wrist) when this could facilitate the performance or lend it
more serenity or evenness.

He often took two successive notes with one and the same finger (and not only in the
transition from a black key to a white one), without the slightest break in the tonal flow
becoming noticeable. He frequently crossed the longer fingers over each other, without
the help of the thumb (see Etude opus 10 no. 2) and this was not only in passages where it
was made absolutely necessary because the thumb was holding a key. The fingering of
chromatic thirds based on this principle (as he indicates it in etude opus 25 no. 5) offers,

to a much greater degree than the then usual method, the possibility of the most beautiful
legato in the fastest tempo with an altogether calm hand.

Chopin's intention was to produce a pure singing tone, a fine legato and carefully
moulded phrasing. In order to keep the hand quiet and 'flow over the difficulty' he
would slide one finger over several adjacent keys with the thumb or the fifth finger, or
pass his fourth finger over the fifth finger. He would sometimes play a sequence of
legato notes with the thumb. Chopin often used the same finger to play adjoining black
and white notes without any noticeable break in the continuity of the line. He also
changed fingers upon a key as often as an organist. For repeated notes in a moderate
tempo Chopin avoided the alternation of fingers and preferred the repeated note to be
played with the fingertip very carefully and without changing fingers.

Octaves are difficult to play because the thumb is the strongest digit and the fifth finger is
the weakest. Double octaves, that is, octaves in both hands at the same time, are more
difficult still, especially in fast passages, whether loud or soft. A pianist with a wider
stretch and more suppleness is able to play octaves with the thumb and the fourth finger
and Liszt recommended this. In melodic octaves the fifth can alternate with the fourth
and even the third. Chopin wrote an étude for double octaves, opus 25 no. 10 in B minor,
but he does not usually require double octaves in his piano music. Liszt wrote many
double octaves in his piano concertos and in his Sonata in B minor and other piano works.

FLATS OR SHARPS

Most pianists tend to find pieces with flats in the key signature somewhat easier to read
than pieces with sharps in the key signature. A possible explanation for this is that since
the repertoire of most pianists is Chopin based, and since Chopin used flat key signatures
more often than sharp key signatures, most pianists have had more practice at reading
flats than sharps. They are therefore better at it and find it easier.

César Franck favoured keys with sharp signatures. A good test of ability to read sharps is contained in the Finale to Franck's 'Grande Pièce Symphonique' for organ, in which sharps and double sharps abound. Franck's notation of his compositions was sometimes pedantic belying the emotional content.

FORTEPIANO

The term 'fortepiano' refers to the early version of the piano, from its invention by the Italian instrument maker Bartolomeo Cristofori around 1700, up to the early nineteenth century.

The fortepiano had leather-covered hammers and thin harpsichord-like strings. It had a much lighter case construction than the modern piano and had no metal frame or bracing. The action and hammers were lighter, which gave rise to a lighter and more responsive touch.

The range of the fortepiano at the time of its invention was about four octaves and this was gradually increased. Mozart wrote his piano music for instruments of about five octaves. The piano works of Beethoven reflect a gradually expanding range and his last works are for an instrument of about six octaves. Pianos eventually attained a range of 7 1/3 octaves. Fortepianos usually had hand stops or knee levers to achieve the result of the later pedals.

As in the modern piano, the fortepiano could vary the sound volume of each note, depending on the player's touch. The tone of the fortepiano was softer and less sustained than the tone of the modern piano. Accents stood out more than on the modern piano as they differed from softer notes in timbre as well as volume and decayed rapidly. Fortepianos also had quite different tone quality in their different registers. They were noble and slightly buzzing in the bass, tinkling in the high treble and more rounded, and closest to the modern piano, in the middle range. In comparison, modern pianos are more uniform in sound through their range.

The fortepiano was invented by the harpsichord maker Bartolomeo Cristofori around 1700. Cristofori is most admired today for his ingenious fortepiano action which was more subtle and effective than that of many later instruments. Other innovations, however, were also needed to make the fortepiano possible. Merely attaching the Cristofori action to a harpsichord would have produced a very weak tone. Cristofori's instruments instead used thicker, tenser strings, mounted on a frame considerably more robust than that of contemporary harpsichords. As with all later pianos, in Cristofori's instruments the hammers struck more than one string at a time and Cristofori used pairs of strings throughout the range.

Cristofori was the first to use a form of soft pedal in a piano by means of a hand stop which caused the hammers to strike fewer than the maximum number of strings. It is not known for sure whether the modern soft pedal descended directly from Cristofori's work

or arose independently.

Cristofori's invention soon attracted public attention as the result of a journal article written by Scipione Maffei and published in 1711 in 'Giornale de'letterati d'Italia' of Venice. The article included a diagram of the action, the core of Cristofori's invention. This article was republished in 1719 in a volume of Maffei's work, and then in a German translation in 1725 in Johann Mattheson's 'Critica Musica'. The latter publication was perhaps the triggering event in the spread of the fortepiano to German-speaking countries.

Cristofori's instrument spread quite slowly at first, probably because being more elaborate and harder to build than a harpsichord it was expensive. For a time the fortepiano was the instrument of royalty, with fortepianos played in the courts of Portugal and Spain. Several were owned by Queen Maria Barbara of Spain, herself a pupil of Domenico Scarlatti. One of the first private individuals to own a fortepiano was the castrato Farnelli who inherited one from Maria Barbara on her death.

The first music specifically written for fortepiano dates from this period. It was the ‘Sonate di cimbalo di piano’ of 1732 by Lodovic Giustini and publication may have been meant as an honour for the composer on the part of his royal patrons. There would have been no commercial market for fortepiano music at that time.

The fortepiano did not achieve popularity until the 1760s when the first written records of public performances on the fortepiano came into existence and music described as being for the fortepiano was first widely published.

It was Gottfried Silbermann who brought the construction of fortepianos to the German-speaking countries. Silbermann, who worked in Freiburg, Germany, began to make pianos based on Cristofori’s design around 1730. His previous experience had been in building organs, harpsichords and clavichords. Like Cristofori, Silbermann had royal support, in his case from Frederick the Great who bought many of his instruments.

Silbermann’s instruments were famously criticised by Johann Sebastian Bach around 1736, but later instruments encountered by Bach in his Berlin visit apparently met with the composer’s approval. The improvement in Silbermann’s instruments may have resulted from having seen an actual Cristofori piano rather than merely reading Maffei’s article. The piano action Maffei described does not match that found on surviving Cristofori instruments. Maffei either erred in his diagram, which he made from memory, or Cristofori may have improved his action during the period following Maffei’s article.

Silbermann is credited with the invention of the forerunner of the damper pedal which removes the dampers from all the strings at once, permitting them to vibrate freely. Silbermann’s device was in fact only a hand stop and thus could be changed only at a pause in the music. Throughout the classical period, even when the more flexible knee levers or the pedals had been installed, the lifting of all the dampers was used primarily as a colouristic device. In the post-fortepiano era of the nineteenth century, the damper

pedal became the foundation of piano sound, which came to rely on the sympathetic vibrations of the undamped but unstruck strings.

The fortepiano builders who followed Silbermann introduced actions that were simpler than the Cristofori action, even to the point of lacking an escapement. An escapement is the device that permits the hammer to fall to rest position even when the key has been depressed. Instruments without an escapement were were the subject of criticism, particularly in a widely quoted letter from Mozart to his father, but they were simple to make and were widely incorporated into square pianos.

One of the most distinguished fortepiano builders in the era following Silbermann was one of his pupils, Johann Andreas Stein, who worked in Augsburg, Germany. Stein's fortepianos had 'backwards' hammers, with the striking end closer to the player than the hinged end. This action came to be called the 'Viennese' action and was widely used in Vienna even on pianos up to the mid nineteenth century. The Viennese action was simpler than the Cristofori action and was very sensitive to the player's touch. The force needed to depress a key on a Viennese fortepiano was only about one quarter of what it is

on a modern piano and the descent of the key was only about one half as much. Thus playing the Viennese fortepiano involved nothing like the athleticism exercised by modern piano virtuosos but did require exquisite sensitivity of touch.

Stein put the wood used in his instruments through a very severe weathering process. This included making cracks in the wood into which he would then insert wedges. This gave his instruments a long life, on which Mozart commented, and there are several instruments still surviving today.

Another important Viennese builder was Anton Walter, a friend of Mozart, who built instruments with a more powerful sound than Stein's. Mozart admired the Stein fortepianos, as his 1777 letter makes clear, but his own piano was by Walter. The fortepianos of Stein and Walter are widely used today as models for the construction of new fortepianos.

Stein's fortepiano business was carried on in Vienna by his daughter Nannette Streicher, along with her husband Johann Andreas Streicher. The two were friends of Beethoven and one of Beethoven's pianos was a Streicher.

Later on in the early nineteenth century more robust instruments with greater range were built in Vienna. The Streicher firm, for example, continued through two more generations of Streichers. Another important builder in this period was Conrad Graf who made Beethoven's last piano. Graf was one of the first Viennese makers to build pianos in quantity as a large business enterprise.

The English fortepiano had a humble origin in the work of Johann Cristoph Zumpe, a maker who had emigrated from Germany and worked for a while in the workshop of the great harpsichord maker Burkat Shudi. Starting in the middle to late 1760s, Zumpe made inexpensive square pianos that had a very simple action, lacking an escapement, sometimes known as the 'old man's head'. Although hardly a technological advancement in the fortepiano, Zumpe's instruments proved very popular (they were

imitated outside of England) and played a major role in the displacement of the harpsichord by the piano. These square pianos were also the medium of the first public performances on the instrument, notably by Johann Christian Bach.

Americus Backers, with John Broadwood and Robert Stodart, two of Shudi's workmen, produced a more advanced action than Zumpe's. This 'English Grand action' with an escapement and check enabled a louder, more robust sound than the Viennese one, though it required a deeper touch and was less sensitive. The early English grand pianos by these builders physically resembled Shudi harpsichords which were very imposing, with elegant, restrained veneer work on the exterior. Unlike contemporary Viennese instruments, English grand fortepianos had three strings per note rather then two.

John Broadwood married the master's daughter, Barbara Shudi, in 1769 and ultimately took over and renamed the Shudi firm. The Broadwood company, which survives to this

day, was an important innovator in the evolution of the fortepiano into the piano. It shipped a piano to Beethoven in Vienna which he evidently treasured.

From the late eighteenth century the fortepiano underwent extensive technological development and evolved into the modern piano. The older type of instrument ceased to be made.

In the late nineteenth century the early music pioneer Arnold Dolmetsch built three fortepianos. This attempted revival of the fortepiano was, however, several decades ahead of its time and did not lead to widespread adoption of the instrument.

In was only in the latter half of the twentieth century that the fortepiano was effectively revived as part of the authentic performance movement that began at that time and has continued to this day. Old fortepianos were restored and new ones were built along the lines of the old. This revival closely resembled the twentieth century revival of the harpsichord though occurring somewhat later in time. Among the more prominent modern builders have been Philip Belt, Paul McNulty and Roger Regier. As with harpsichords fortepianos are sometimes built from kits purchased from expert makers.

The reintroduction of the fortepiano has permitted performances of the eighteenth century and early nineteenth century music on the instruments for which it was written, yielding insights into this music.

A number of modern harpsichordists and pianists have achieved distinction in fortepiano performance. These include Paul Badura-Skoda, Malcolm Bilson, Jörg Demus, Richard Fuller, Geoffrey Lancaster, Gustav Leonhardt, Robert Levin, Steven Lubin, Trevor Pinnock, David Schrader, Andreas Staier, Constantino Mastroprimiano, Melvyn Tan and Bart van Oort.

Three different opinions of fortepianos follow:

‘Although I am a lover of performances on authentic instruments the fortepiano was one

of the least successful instruments and the most deserving of improvement. I am not always comfortable with the sound made by many fortepianos and however fine a performance may be I find it difficult at times to get past the often unpleasant sound.'
(Michael Cookson)

'A frequent initial reaction to the sound of the fortepiano is that it is less beautiful than that of a fine modern concert grand piano. I believe that such a reaction will usually be changed if the player listens to good recordings. The clear sound and relatively short sustain of the fortepiano tends to favor the special elements of style in the music of Haydn and Mozart. The sound is different but not inferior.' (Howland Auchincloss)

'This reproduction of a 1730 Cristofori – the greatest of all makes and often the most underrated – by Denzil Wraighi based on one made for Scarlatti's patron Queen Maria Barbara of Spain makes a gorgeous sound.' (Gary Higginson)

‘Fortepiano’ is Italian for ‘loud-soft’ just as the formal name for the modern piano, ‘pianoforte’, is Italian for ‘soft-loud’. Both are abbreviations of Cristofori’s original name for his invention ‘gravicembalo col’ (or ‘di’) piano e forte, ‘harpsichord with soft and loud’. The term ‘fortepiano’ is somewhat specialist in its connotations and does not preclude using the more general term ‘piano’ to designate the same instrument. Thus, usages like ‘Cristofori invented the piano’ or ‘Mozart’s piano concertos’ are currently common and would probably be considered acceptable by most musicians. ‘Fortepiano’ is used in contexts where it is important to make the precise identity of the instrument clear as in, for example, ‘a fortepiano recital by Malcolm Bilson’.

The use of ‘fortepiano’ particularly to refer to early pianos appears to be recent. Even the Oxford English Dictionary does not record this usage, noting only that ‘fortepiano’ is ‘an early name for the pianoforte’. During the age of the fortepiano, ‘fortepiano’ and ‘pianoforte’ were used interchangeably, as the OED’s attestations show. Jane Austen, who lived in the age of the fortepiano, used ‘pianoforte’, ‘piano-forte’ and ‘piano forte’ for the many occurrences of the instrument in her work.

FRANCK

César Franck (1822-1890) was born in modern-day Belgium of German background and became a naturalised Frenchman. Franck is well known as an organist and organ composer but he was originally a concert pianist and wrote a number of early virtuoso pieces for the piano. His organ works have a pianistic feel and his later piano works have an organ sonority.

As a piano composer his fame rests on his ‘Symphonic Variations’ for piano and orchestra and for his two large-scale pieces for solo piano, the ‘Prelude, Chorale and Fugue’ and ‘Prelude, Aria and Finale’.

Franck also wrote a Sonata for violin and piano in A major, a Piano Quintet in F minor, a

String Quartet in D major, a Symphony in D minor, and twelve major works for Organ.
All these works are of very high quality.

Many of Franck's works employ the cyclical form in which all the main themes are derived from a germinal motif. The main melodic subjects are then recapitulated in the final movement. Franck's music is often contrapuntally complex and uses a late Romantic harmonic idiom influenced by Liszt and Wagner. Franck is noted for his chromaticism, modulatory style and individual method of inflecting melodic phrases. His music includes moods that are serious, reverential, mysterious, passionate, sublime, joyful and ecstatic.

FRENCH PIANOS

By the 1820s the centre of innovation had shifted to Paris where the Erard firm manufactured pianos used by Chopin and Liszt. Sébastien Erard invented the double

escapement action, which permitted a note to be repeated even if the key had not yet risen to its maximum vertical position. This facilitated rapid repetition of notes and rapid playing generally. When the invention became public, as revised by Henri Herz, the double escapement action gradually became standard in all pianos.

FREUND

Róbert Freund (1852-1936) studied with Moscheles, and for two summers with Schumann's friend Wensel who may have provided an introduction to Brahms. In 1869 Freund studied in Berlin under Tausig.

When Freund was in Budapest in 1870 Liszt arrived in December for a stay of several months. Freund writes in his unpublished memoirs:

'After having stood in vain several times below [Liszt's] window [Liszt stayed in the old parish house – now gone], I finally mustered enough courage, entered the house where I ran into his servant in the stairwell, and was promptly received. I requested permission to play something for him and in reply to his question as to what I would play, I said "the B minor Sonata" – a piece rather unknown at the time. He didn't even seem remotely to think of his own sonata for he asked me again "What Sonata?" He listened to the first part without comment. Only in the D major 'Grandioso' section did he urge me on. Before the 'Andante' he interrupted me and asked whether I would be willing to play the Sonata next Sunday in his residence at a matinée. I left, overjoyed, and saw the world lying at my feet. [The performance of Liszt's Sonata by the eighteen year old Freund took place on Sunday 8 January 1871 at one of Liszt's musical mornings in the hall of the Presbytery of the Inner City Parish Church, Budapest. Liszt himself played some of his arrangements.]

From then on I had permission to visit him every Tuesday and Friday afternoon. I always had the good fortune to see him alone. In the salons Liszt gave the impression of a sophisticated, perhaps even an affected, man of the world; in small company or when

alone with him, however, you felt the total impact of the greatness of his imposing, venerable, incredibly ingenious personality. The gentle calm and the sublime clarity of his judgment, the universality of his mind, the simplicity and innate nobility of his comportment were incomparable.'

Freund immersed himself in Liszt's piano works, symphonic poems, oratorios: 'everything fell prey to my fervor.' Once he and Liszt played through the entire 'Faust' Symphony in the composer's arrangement for two pianos. 'When we finished, he embraced me and said "I see, you understand it." ' Liszt arranged for the publication of Freund's own transcription of Liszt's 'Der Nachtliche Zug' (from the two scenes from 'Faust', the other being the 'Mephisto' Valse no. 1).

Freund accepted a position in Zurich, where he established himself as an eminent concert pianist and teacher. His presence attracted many prominent artists to visit the city. In 1881 Freund met and spent time with Brahms. Freund performed Liszt's A major piano

concerto at the Musical Festival of the Allgemeiner Deutscher Musikverein, of which he was the honorary President, and which was held at Zurich between 8 and 14 July 1882.

Freund's unpublished memoirs and letters detail his friendships with Brahms, Nietzsche, Grieg, Rodin, d'Albert, Busoni, Joachim, Richard Strauss and Gottfried Keller. Freund retired from teaching in Zurich in 1914 and returned to Budapest to live with his younger sister Etelka and her family. Etelka was also an eminent pianist and teacher. Freund did not make any rolls or discs. Source: Allan Evans (1996) 'Etelka Freund'.

FRIEDHEIM

Arthur Friedheim was born in St Petersburg on 26 October 1859 and died in New York on 19 October 1932. He first performed in public at the age of nine. He studied with Anton Rubinstein for one year and was a pupil and amanuensis of Liszt from 1884 to 1886. He was a virtuoso of the first rank, especially as an interpreter of Liszt's piano music, was a gifted conductor and was one of Liszt's most celebrated pupils.

Friedheim made his first American tour in 1891, meeting with pronounced success, and was equally successful on several subsequent tours. He taught at the Chicago College of Music in 1897. He lived for some years in New York, then in 1889 settled in London. He often performed Liszt's Sonata, including in the presence of the composer, and performed it at the Liszt Festival which was held at the Liszt Academy of Music, Budapest, from 21 to 25 October 1911. In addition to performing, he taught at the Royal College of Music in Manchester. He conducted in Munich from 1908 to 1910 and after 1915 again in New York. In 1921 he moved to Canada to teach at the Canadian Academy of Music in Toronto. He later taught in New York City where he encountered prejudice because of his German surname.

Hugo Mansfeld wrote to Carl Lachmund in San Francisco on 6 March 1917: 'That they elected Friedheim honorary member [of the 'Liszt Followers Club'] pleases me also

greatly. His character, of all those with whom I became intimate in Weimar, was most sympathetic to me. He is generous to a fault, ready to help (like Liszt) aspiring pianists in every way. I consider him the most interesting figure in the musical world at the present day. He is the only one living who knew Liszt intimately, and should write a 'Life of Liszt'.

Friedheim's own compositions include operas, two piano concertos, several piano pieces and some songs. His opera 'Die Tänzerin' was produced at Karlsruhe in 1897. He edited Chopin's Etudes. His pupils included Natalie Curtis, Colin McPhee and Julius Pruwer.

Friedheim made Liszt discs. He made numerous Liszt rolls, ten of which are on CD. They are Harmonies du Soir, St Francis of Paola, Fountains of Villa d'Este, Ballade no. 2, Hungarian Rhapsodies nos. 6, 9 and 12, On Lake Wallenstadt, Paganini Study no.1 and Feux Follets.

Arthur Friedheim (1859-1932) should not be confused wih Ignaz Friedman (1882-1948)
or Carl Friedberg (1872-1955), both of whom were also celebrated concert pianists and
teachers and made rolls, but were not Liszt pupils.

Arthur Friedheim's memoirs 'Life and Liszt' were published in 1961.

GLISSANDO

A white note upwards double-handed glissando, as in Liszt's Mephisto Waltz, is played
by the nails of the second, third and fourth fingers combined of each hand (Liszt
fingering) or by the thumbnails of each hand (Chopin fingering). A right-hand black note
glissando and a right-hand chromatic glissando are played by the nails of the second,
third and fourth fingers combined.

In a glissando contact should be light and not deep into the keys and should be with the
nail and not with the fleshy part of the finger.

GOLDEN RATIO

Piano music

In mathematics two quantities are in the golden ratio if the ratio between the sum of the
quantities and the larger quantity is the same as the ratio between the larger quantity and
the smaller. The golden ratio is a constant, is an irrational number and is (1 + #5) ÷ 2
which is 1.62 to the nearest two decimal places. Many artists and architects have
proportioned their works to the golden ratio and composers such as Mozart, Beethoven
and Chopin are said to have used it in their works, consciously or unconsciously. In
terms of barring, the climax in Debussy's Reflets dans l'eau marks out the golden ratio as
does the commencement of the fugue in Bartók's Sonata for two Pianos and Percussion.

The golden ratio in the form of a golden rectangle contributes to overall visual
satisfaction. In a similar way, it has been hypothesised that the golden ratio contributes
to overall musical satisfaction by being a natural way of dividing a musical composition.

The reciprocal of the golden ratio is called the conjugate golden ratio and in a quirk of mathematics exactly equals the golden ratio minus 1. For ease of illustration the conjugate golden ratio will be used.

The present writer has done research into the ‘golden ratio hypothesis’ in relation to the Etudes opus 10 and opus 25 by Frédéric Chopin and the Sonata in B minor by Franz Liszt. The details of the present writer’s research, and the conclusions reached, are set out in ‘Golden ratio in Chopin Etudes’ and ‘Golden ratio in Liszt Sonata’.

Chopin Etudes

Timing proportions

Column 1 shows the timing up to the tonic recapitulation AM. Column 2 shows the total performance timing AB. All timings were taken from Idil Biret's recording on Naxos CD of the Chopin Etudes and are in minutes and seconds. Column 3 shows the timing proportion AM:AB.

Opus 10

1.	1 17	2 15	0.57	49	77	0.64
2.	1 05	1 41	0.64	36	48	0.75
3.	3 13	4 28	0.72	62	74	0.84
4.	1 17	2 11	0.59	51	82	0.62
5.	0 54	1 43	0.52	49	84	0.58
6.	2 20	3 25	0.68	41	52	0.79
7.	0 52	1 38	0.52	34	59	0.58
8.	1 38	2 47	0.59	61	95	0.64
9.	1 13	2 32	0.48	37	67	0.55
10.	1 45	2 39	0.66	55	77	0.71
11.	1 26	2 41	0.53	33	54	0.61
12.	1 18	2 53	0.45	41	84	0.48

Opus 25

1.	1 35	2 36	0.60	35	49	0.71
2.	0 59	1 41	0.58	51	69	0.73
3.	1 14	2 07	0.58	49	72	0.68
4.	0 55	1 51	0.49	39	66	0.59
5.	2 25	3 44	0.65	98	138	0.71
6.	1 26	2 07	0.68	35	63	0.56
7.	3 45	5 54	0.63	45	68	0.66
8	0 39	1 20	0.49	21	36	0.58
9.	0 30	1 16	0.50	25	51	0.49
10.	3 53	4 30	0.86	107	119	0.82
11.	2 50	3 58	0.71	69	96	0.72
12.	1 30	2 56	0.52	55	83	0.66

Bar proportions

Column 4 shows the number of bars up to the tonic recapitulation AM. Column 5 shows the total number of bars AB. Column 6 shows the bar proportion AM:AB. Barring is taken from the Henle edition.

Findings

Average timing proportion 0.60

Average bar proportion	0.64
Average	0.62
Conjugate golden ratio	0.62

Conclusion

If the golden ratio hypothesis is accepted as plausible then it supports common aural experience that the placements of the tonic recapitulation in the Chopin Etudes opus 10 and opus 25 contribute to overall musical satisfaction by being a natural way of dividing those Etudes.

Liszt Sonata

Three curtains

Franz Liszt's Sonata in B minor consists almost entirely of transformations of the three motifs stated at the outset. The first motif (bars 1-7) consists of a muffled double drumbeat and descending scale played twice. The second motif (bars 8-13) consists of rising octaves and descending diminished sevenths. The third motif (bars 14-17) consists of the hammerblow played twice.

Three auditory musical 'curtains' may be perceived, each being solely composed of the first motif, the descending scale of which receives various scalar and modal modifications to provide different moods. The opening curtain (G minor, bars 1-7) states the first motif with mystery, and the middle curtain (F sharp minor, bars 453-459) states it with foreboding. The final curtain (tonic, bars 748-760) states it with fragile expectancy followed by consummation.

Common aural experience is that the middle curtain, opening onto the allegro energico (fugato) at bar 460, contributes to overall musical satisfaction by being a natural way of dividing the Sonata. On a classical four movement analysis, bar 460 opens the scherzo leading to the final movement, and is preceded by the first movement and slow movement. On Sharon Winklhofer's classical first movement analysis, bar 460 opens the recapitulation and is preceded by the exposition and development. (It should be pointed

out, however, that most analysts take the view, as does the present writer, that on a
classical first movement analysis the recapitulation commences at bar 533.)

Timing proportions

Column 1 shows the number of minutes taken to play bars 1-459 and column 2 shows the
total performance time in minutes. All timings are from CDs, the timings for Eugen
d'Albert and Ernest Schelling being taken from a CD made in 2004 from reproducing
piano rolls recorded in 1913 and 1916. 121

Eugen d'Albert	13	21	0.61
Martha Argerich	16	26	0.62

Claudio Arrau	21	32	0.66
Daniel Barenboim	21	32	0.66
Lazar Berman	18	29	0.62
Jorge Bolet	19	30	0.66
Alfred Brendel	19	29	0.66
Nikolai Demidenko	21	33	0.64
Ian Holtham	18	29	0.62
Vladimir Horowitz	17	26	0.65
Jen$ Jandó	20	31	0.61
Paul Lewis	19	30	0.63
Yundi Li	19	30	0.63
Stephanie McCallum	21	31	0.68
Cécile Ousset	19	29	0.66
Mathieu Papadiamandis	19	30	0.63
Mikhael Pletnev	22	33	0.67
Ernest Schelling	16	25	0.64
Hüseyin Sernet	19	30	0.63
André Watts	19	29	0.66

Findings

Average timing proportion	0.64
Bar proportion	0.60
Average	0.62
Conjugate golden ratio	0.62

Conclusion

If the golden ratio hypothesis is accepted as plausible then it supports common aural experience that the middle curtain of the Liszt Sonata contributes to overall musical satisfaction by being a natural way of dividing the Sonata. Postscript: The present author's own 1991 recording shows a timing proportion of 0.62 (18:29).

GOLLERICH

August Göllerich was born on 2 July 1859 in Linz and died there on 16 March 1923. In 1873 he gave his first public performance at a benefit concert in Wels. In 1882 at Bayreuth he saw Liszt for the first time and was introduced to Wagner. In April 1884 Göllerich met Liszt in the Schottenhof in Vienna with the help of Liszt pupil Tony Raab, and Liszt invited him to Weimar as his pupil.

On 31 May 1884 Göllerich witnessed Liszt's piano masterclasses for the first time and on 1 June 1884 played for Liszt in the salon of the Starr sisters in Weimar. He was a pupil

and amanuensis of Liszt from 1884 to 1886. In November 1885 he was with Liszt in
Rome and in February 1886 in Budapest, then in Weimar. He and Cosima Wagner were
the only persons actually at Liszt's bedside when he died at Bayreuth on 31 July 1886.

Göllerich was a pianist, teacher, conductor, writer, and specialist on the music of Liszt and Bruckner. He compiled the first catalogue of Liszt's compositions and wrote part of a published Liszt biography. He left many diaries, pictures and manuscripts, including six diaries containing notes about Liszt's piano masterclasses in Weimar, Rome and Budapest. Göllerich did not make any discs or rolls.

GRACE NOTES

A grace note is a small note that falls before the beat. When properly notated it is a small note with a slash through the stem. There are other small notes. In Haydn, Clementi, Mozart, Beethoven, Czerny and other composers of that period they should be interpreted as an appoggiatura, quick appoggiatura or an acciaccatura (which is very short).
Sometimes these ornaments are printed with a slash across the stem which is incorrect.
In choosing which one to play regard may be had to the hand sense and the musical sense.

In music of the romantic and contemporary eras the little note is usually a true grace note and if those composers want an acciaccatura or a quick appoggiatura they will usually write it out in specific note values. Schumann writes the grace notes in the previous bar which is when they are played.

In Mozart is common to find a little note with no slash through its stem, followed by a quaver and two semiquavers, as in the main theme of the Rondo alla Turca. The first note is treated as an appoggiatura, which takes half the value of the following note, and hence the four notes are played as four semiquavers. Mozart was not consistent in his notation but, whatever method of notation. It meant the same to him and to those of his era.

In general, in Chopin grace notes come on the beat and in Schumann and Liszt they come before the beat.

GRAND PIANOS

The modern piano exists in two forms: the grand piano and the upright piano. The term ‘grand’ was first used in 1777. Almost every modern piano has 88 keys (seven octaves and a minor third, from A0 to C8). Many older pianos only have 85 keys (seven octaves from A0 to A8). Some manufacturers, such as Blüthner, extend the range in one or both directions.

Grand pianos have the frame and strings placed horizontally, with the strings extending away from the keyboard. The grand piano hammers strike upwards and return by gravity, hence their return will always remain more consistent than the vertical hammers of the upright piano, thus giving the pianist better control. All grand pianos have a repetition lever, a separate one for each key, which catches the hammer close to the key as long as the keys are played repeatedly and fairly quickly in this position. With the hammer

resting on the lever, a pianist can play repeated notes, staccato notes and trills with much more speed than is possible on an upright piano.

The grand piano is a large instrument for which the ideal setting is a spacious room with high ceilings for proper resonance. There are several sizes of grand piano: a concert grand 2.2m to 3m long, a parlour grand 1.7m to 2.2m long and the baby grand which may be shorter than it is wide. Longer pianos have a better sound and lower inharmonicity of the strings. This is partly because the strings will become closer to equal temperament in relation to the standard pitch with less stretching. Full size grand pianos are used for public concerts while smaller grand pianos are often chosen for domestic use where space and cost are considerations.

GREEF

Arthur de Greef (1862-1940) was born in Louvain in Belgium on 10 October 1862 and died in Brussels on 29 August 1940. He studied piano at the Royal Conservatory of Brussels under Louis Brassin, a pupil of Ignaz Moscheles. After graduating with distinction at the age of seventeen he went to Weimar to complete his studies under Liszt. After two years at Weimar he embarked on a successful career as a concert pianist and toured Europe regularly as a renowned performer of Beethoven, Chopin and Liszt.

In 1885 he became a professor of piano at the Brussels Conservatory, holding this position until 1930. He was a friend of Grieg and Saint-Saëns and often performed their respective piano concertos in A minor and G minor as well as performing Grieg's piano works in concert. Grieg described de Greef as 'the best performer of my works I have met with.' De Greef also enjoyed the endorsement of Saint-Saëns. From 1916 he played in the London 'Proms', often on the opening night. He performed his own piano concerto at the 1921 'Proms'.

De Greef composed a fantasy for piano and orchestra, a number of piano pieces and studies, and some songs. His pupils included Francis de Bourguignon, Victor Buesst,

Maurice Cole, John D. Davis, C. Fontova, Richard Hageman, William James, Alberto
Jonas, Herbert Menges, Raymond Moulart, Edmundo Pallemaerts, Marcel Poot and
Lewis Richards. De Greef made Liszt discs but did not make any Liszt rolls.

GRIEG

Edvard Grieg (1843-1907) as a piano composer is mainly known for his popular Piano
Concerto in A minor opus 16.

Grieg also wrote music for piano solo including his ‘Lyric Pieces’ and ‘Wedding Day at
Troldhaugen’. His songs for voice and piano include the popular ‘Ich liebe dich’.

Grieg’s music is influenced by Norwegian folk song. His music has a gentle romanticism,
melodic charm and harmonic originality.

HAND

Care

A pianist's hand and fingers should be looked after. They should be protected from rough work, the fingernails should be carefully trimmed and a hand cream should be regularly applied.

Position

The hand should be placed so that the fingers and thumb of each hand are in a straight line. The rounded hand position facilitates the passing under of the thumb but may be modified when large stretches or black notes are involved. The fingers should be convex and should not buckle inwards. A pianist's fingers are, in effect, small hammers and should always strike downwards on the keys. They should never strike forward into the keys.

HATTO

Joyce Hatto (1928-2006) was a British pianist and piano teacher. She became famous later in life when unauthorised copies of commercial recordings made by other pianists were released under her name, earning her praise from critics. The fraud only came to light a few months after her death.

Hatto played at a small number of concerts in London beginning in the 1950s. There were also concerts by 'pupils of Joyce Hatto.' She taught piano at a girls' boarding school, Crofton Grange, in Hertfordshire. Her playing drew mixed notices from the critics. Hatto had stopped performing in public by 1976, with only a few recordings to her credit, none for a major label. In Hatto's last years more than a hundred recordings falsely attributed to her appeared. The repertoire represented on the CDs included the complete sonatas of Beethoven, Mozart and Prokofiev, concertos by Rachmaninoff, Tchaikovsky, Brahms and Mendelssohn and most of Chopin's compositions along with rarer works such as the complete Godowsky Chopin Etudes.

The recordings were released, along with piano recordings falsely attributed to the late
Sergio Fiorentino, by the English label Concert Artist Recordings run by Hatto's husband,
William Barrington-Coupe. Barrington-Coupe had a long history in the record industry.
To go along with the release of these 'Hatto' recordings, stories began to be spread by
Barrington-Coupe about his wife's contacts in the distant past with many of the greatest
musicians of the mid-twentieth century, all by then dead. Even the distinguished critic
Neville Cardus had been dazzled by her playing according to a story found in one
obituary.

From 2003 onwards, participants on the recordings attributed to Hatto began to receive
enthusiastic praise from a small number of internet users. Specialised record review
magazines and websites such as Gramophone, MusicWeb and Classics Today, as well as

newspapers such as The Boston Globe, eventually discovered Hatto, reviewed the recordings (with mostly very favourable notices), and published interviews and appreciations of her career. In one case she was described as 'the greatest living pianist that almost no one has ever heard of.'

In May 2005 the musicologist Marc-André Roberge reported on the Yahoo! Godowsky group! that in Hatto's version of the Chopin-Godowsky Studies on the Concert Artist Label a misreading of a chord was identical to one on the Carlos Grante recording released in 1993. This curious co-incidence, however, did not prompt Roberge, or others, to investigate further, and verification of the copying from the Grante disc only occurred in 2007.

In early 2006, doubts about various aspects of Hatto's recording output were being expressed both on the internet and, following the publication of a lengthy appreciation of Hatto in the March issue of Gramophone, by readers of that magazine. In particular, some found it hard to believe that a pianist who had not performed in public for decades and was said to be fighting cancer should produce in her old age a vast number of recordings, all apparently of high quality. It also proved difficult to confirm any of the details of the recordings made with orchestra, including even the existence of the conductor credited.

The doubters were vigorously countered, most publicly by critic Jeremy Nicolas who, in the July 2006 issue of Gramophone, challenged unnamed sceptics to substantiate their accusations by providing evidence that 'would stand up in a court of law'. Nicolas's challenge was not taken up, and in December, Radio New Zealand was able, in all innocence, to rebroadcast their hour-long programme of glowing appreciation of the Concert Artists Hatto CDs. This programme included excerpts from a telephone interview with Hatto herself, conducted on 6 April 2006, which did nothing to dispel the presenter's assumption that she was the sole pianist on all the CDs. The favourable

reviews and publicity generated substantial sales for the Concert Artists CDs.

Joyce Hatto died on 29 or 30 June 2006. In February 2007 it was announced that the CDs ascribed to Hatto had been discovered to contain copies, in some case digitally manipulated (stretched or shrunk in time, re-equalised and rebalanced), of published commercial recordings made by other artists. While some of these artists were well-known the majority were less so. When Brian Ventura, a financial analyst from Mount Vernon, NewYork, put the recording of Liszt's Transcendental Etudes credited to Hatto on his computer, the Gracenote database used by the iTunes software identified the disc not as a recording by Hatto but by one László Simon. On checking on-line samples of the Simon recording, Ventura found it to be remarkably similar to the version credited to Hatto. He then contacted Jed Distler, a critic for Classics Today and Gramophone who had praised many of the recordings ascribed to Hatto.

Distler said: 'When I received Ventura's e-mail I decided to investigate further. After careful comparison of the actual Simon performances to the Hatto, it appeared to me that 10 out of 12 tracks showed remarkable similarity in terms of tempi, accents, dynamics,

balances, etc. By contrast, Track Five, 'Feux Follets', sounded different between the two sources. I reported my findings to Mr. Ventura and cc'd Classicstoday.com editor David Hurwitz. I also cc'd Gramohone's editor James Inverne, plus three of my Gramophone colleagues who had written about Hatto. Then I wrote Mr. Barrington-Coupe. He quickly replied, claiming not to know what had happened, and to be as puzzled as I was.
At James Inverne's suggestion, Andrew Rose [of the audio-restoration business Pristine Audio] contacted me, and I uploaded three MP3s from the Hatto Liszt disc. Andrew's research confirmed what my ears suspected: at least two Liszt tracks were identical between BIS and Concert Artist, while at least one was not.'

An identification of the source of another recording, which had been in preparation for some months, was released the following day by the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM), Royal Holloway, University of London, as a by-product of research on performances of Chopin mazurkas. Within a week of the initial story being posted on the Gramophone website on 15 February, the sources of some twenty of Hatto's Concert Artist CDs had been identified.

On each of the concerto recordings, published in Hatto's final years under her name, the conductor's name was given as "René Köhler", and Barrington-Coupe provided a detailed biography for "Köhler". The information there has not withstood careful scrutiny. The conductors whose work is represented on the concerto recordings credited to Hatto and Köhler are now known to include Esa-Peska Salonen, André Previn and Bernard Haitink, while the orchestras, claimed to be the National Philharmonic-Symphony and the Warsaw Philharmoni,a are now known to include the Vienna Philharmonic, The Philharmonia and the Royal Philharmonic.

Barrington-Coupe initially denied any wrongdoing but subsequently admitted the fraud in a letter to Robert von Bahr, the head of the Swedish BIS record label that had originally issued some of the recordings plagiarised by Concert Artists. Bahr shared the contents of

his letter with Gramophone magazine which reported the confession on its website on 26 February 2007. Barrington-Coupe claims that Hatto was unaware of the deception, that he acted out of love and made little money from the enterprise, and that he started out by pasting portions of other pianists' recordings into recordings made by Hatto in order to cover up her 'gasps of pain'. Some critics, however, have cast doubt on this version of events. Discovery of plagiarised tracks on another pianist's Concert Artist compact disc release casts further doubts.

HAYDN

Joseph Haydn (1732-1809) is one of the four great classical composers, the others being Mozart, Beethoven and Schubert. Haydn is regarded as the first important composer of the classical period which followed the baroque and rococo periods. He is often described as the father of the symphony and the string quartet, and is a significant classical composer for the piano.

Haydn was born in Austria and spent most of his career as a court musician for the wealthy Esterházy family on their estate. Isolated from other composers and trends in music until the later part of his long life, he was forced to become original.

Haydn was a first rate pianist, although not a concert pianist like Mozart and Beethoven. He was also a first rate violinist and in earlier years had a fine voice. Haydn wrote over sixty sonatas for keyboard. The earliest ones were written for the harpsichord or clavichord and the later ones for piano. In his earlier years Beethoven was a pupil of Haydn and his early piano sonatas show Haydn's influence.

Most of Haydn's piano sonatas have three movements. He also wrote nine sonatas with two movements and two sonatas with four movements. Only seven of his sonatas are in minor keys.

Haydn is these days most admired for his symphonies and string quartets but it is increasingly being realised that his piano sonatas also contain much fine music. He also wrote many piano trios including the famous 'Gypsy rondo' Trio in G major.

HOFGARTNEREI

Liszt's second generation of Weimar pupils (1869-1886) studied with him in the Hofgärtnerei, or court gardener's house. This small two-story house was set aside for Liszt's use after his return to Weimar in 1869 following an absence of eight years in Rome. It was at the end of Marienstrasse, near Belvedere Allee, and backed on to the Goethe Park. A large music room occupied most of the first floor with tall windows overlooking the gardens. A Bechstein grand piano stood in the centre of the room and there was a small upright piano by G. Höhne, a Weimar manufacturer, which in 1885 was replaced by the Ibach.

Liszt taught at the Hofgärtnerei for seventeen summers from 1869 until a few weeks before his death on 31 July 1886. Three afternoons a week a dozen or more pupils would gather in the music room, first placing the music they wished to play in a pile on top of

the piano. When Liszt entered, someone at the back would whisper 'Der Meister kommt'.
Everyone would stand respectfully and Liszt would go to the piano and look through the
music. When he found a piece he wanted to hear he would hold it up and ask 'Who plays
this?' The owner would then come forward and play and Liszt would make comments
and sometimes play parts of the piece himself. As well as pianists, there were composers,
violinists, cellists, singers, painters, poets and scientists. The grand duke and duchess of
Weimar sometimes attended.

Liszt was at pains in his masterclasses to emphasise freedom of expression in the
performance of his own works. He parodied the steady beat of the Leipzig conservatories
and the Clara Schumann School, and often asked his pupils to express in their
performances a scene from nature, an historical incident, an emotion, an idea.

Carl Lachmund and August Gollerich reported on Liszt masterclasses for the periods
1882-1884 and 1884, respectively.

INNOVATIONS

Innovations in piano building

During 1790 to 1860 the Mozart piano underwent major changes leading to the modern
form of the instrument. This was in response to a consistent preference by composers
and pianists for a more powerful and sustained piano sound. It was also a response to the
ongoing Industrial Revolution which made available high quality steel for strings and
precision casting for the production of iron frames. The range of the piano was also
increased from the five octaves of Mozart's day to the 7" octaves of the modern piano.

Early technological progress owed much to the English firm of Broadwood, which
already had a reputation for the splendour and powerful tone of its harpsichords.
Broadwood built instruments which were progressively larger, louder and more robustly
constructed. Broadwood sent pianos to both Haydn and Beethoven and was the first firm
to build pianos with a range of more than five octaves: five and a fifth in the 1790s, six
by 1800 (Beethoven used the extra notes in his later works) and seven by 1820. The
Viennese makers followed these trends but their instruments had more sensitive piano
actions.

By the 1820s the centre of innovation had shifted to Paris where the Erard firm
manufactured pianos used by Chopin and Liszt. Sébastien Erard invented the double
escapement action, which permitted a note to be repeated, even if the key had not yet
risen to its maximum vertical position, and facilitated rapid playing. When the invention
became public, as revised by Henri Herz, the double escapement action gradually became
standard in all pianos.

The piano underwent other major technical innovations in the nineteenth century. Three

strings, rather than two, came to be used for all but the lower notes. The iron frame, also called the plate, sat atop the soundboard and served as the primary bulwark against the force of string tension. The iron frame was the ultimate solution to the problem of structural integrity as the strings were gradually made thicker, tenser and more numerous.

The single piece cast iron frame was patented in 1825 in Boston by Alpheus Babcock. It combined the metal hitch pin, claimed in 1821 by Broadwood on behalf of Samuel Hervé, and the resisting bars, claimed in 1820 by Thorn and Allen but also claimed by Broadwood and Erard. Babcock later worked for the Chickering & Mackays firm which patented the first full iron frame for the grand piano in 1843. Composite forged metal frames were preferred by many European makers until the American system was fully adopted by the early twentieth century.

Felt hammer coverings were first introduced by Henri Pape in 1826 and they gradually replaced the previous layered leather hammers. Felt hammer coverings were more

consistent and permitted wider dynamic ranges as hammer weights and string tensions
increased.

The sostenuto pedal was invented in 1844 by Boisselot and improved by the Steinway
firm in 1874.

Over-stringing was invented by Jean-Henri Pape during the 1820s and was first patented
for general use in grand pianos in the United States by Henry Steinway in 1859. The
over-strung scale, also called 'cross-stringing', involved the strings being placed in a
vertically overlapping slanted arrangement, with two heights of bridges on the keyboard
rather than just one. This permitted larger, but not necessarily longer, strings to fit within
the case of the piano.

In 1872 Theodore Steinway patented a system of duplexes or aliquot scales to control
different components of string vibrations by tuning their secondary parts in octave
relationships with the sounding lengths. Similar systems were developed by Blüthner in
1872, as well as by Taskin.

The earliest pianos by Cristofori, about 1700, were lightweight objects, hardly sturdier in
framing than a contemporary harpsichord with thin strings of wrought iron and brass, and
tiny hammers covered with leather. During the classical era, when pianos first became
used widely by important composers, the piano was little more robust than in Cristofori's
time. It was during the period from about 1790 to 1870 that most of the important
changes were made that culminated in the modern piano.

These changes were:

- increase in range from five octaves to the modern standard of seven and 1/3 octaves;
- iron frames, culminating in the single-piece cast iron frame;
- tough steel strings, with three strings per note in the upper 2/3 of the piano's range;

- felt hammers;
- cross-stringing;
- repetition action; and
- increase in weight and robustness.

A modern Steinway grand piano Model D weighs 480 kg (990 lb) which is about six times the weight of a late eighteenth century Stein piano. Hammers and action became much heavier so that the touch (keyweight) of a modern piano is several times heavier than that of an eighteenth century piano.

The prototype of the modern piano, with all these changes in place, was exhibited to general acclaim by Steinway at the Paris exhibition of 1867 and by about 1900 most leading piano manufacturers had incorporated most of these changes.

Consequences for musical performance

Innovations in piano building have had consequences for musical performance. Much of the most admired piano repertoire was composed for a type of instrument that is very different from the modern instruments on which this music is usually performed today.
The greatest difference is in the pianos used by the composers of the classical era, such as Haydn, Mozart and Beethoven, but differences are found for later composers as well.
The music of the early romantics, such as Chopin and Schumann, and even of later composers, was written for pianos substantially different from ours.

One view is that these composers were dissatisfied with their pianos and in fact were writing visionary music of the future with a more robust sound in mind. This view is plausible for Beethoven who composed at the beginning of the era of piano growth.

The modern piano has a greater sustain time than the classical era piano. Notes played in accompaniment lines stay loud longer and cover up any subsequent melodic notes more than they would have on the instrument that the composer used. This impedes realisation of the characteristic clarity of classical era works. The earlier instruments have a lighter and clearer sound than their modern counterparts, lines emerge more clearly, and rapid passages and ornaments are more easily enunciated by instruments whose main purpose is not volume or power.

During the classical period the sustaining pedal was not used as it is in later music as a more or less constant amplification and modulation of the basic piano sound. Instead, pedalling was used to convey a particular expressive effect in individual passages.
Classical composers sometimes wrote long passages in which the player is directed to

keep the sustaining pedal down throughout. One example occurs in Haydn's sonata H. XVI/50 from 1794-1795. There are many cases in Beethoven's piano concertos, sonatas, pieces and chamber works. In particular, there are well-known examples in the first movement of Beethoven's sonata opus 27 no. 2 'Moonlight' and in the final movement of his sonata opus 53 'Waldstein'. Many pianists modify their playing style or the pedalling indications, or both, to seek to achieve the composer's intention and help compensate for the differences between the classical era piano and the modern piano. Other pianists follow Beethoven's pedal markings literally with a view to implementing his intentions.

Pianos are often played in chamber music ensembles with string instruments which also evolved considerably during the nineteenth century. Charles Rosen in 'The Classical Style', Norton, New York, 2nd edition, page 353 has this to say:

'Instrumental changes since the eighteenth century have made a problem out of the balance of sound in all chamber music with piano. Violin necks (including, of course,

even those of the Stradivariuss and Guaneris) have been lengthened, making the strings tauter; the bows are used today with hairs considerably more tight as well. The sound is a good deal more brilliant, fatter, and more penetrating. The piano, in turn, has become louder, richer, mushier in sound, and, above all, less wiry and metallic. This change makes nonsense out of all those passages in eighteenth-century music where the violin and the piano play the same melody in thirds, with the violin below the piano. Both the piano and the violin are now louder, but the piano is less piercing, the violin more. Violinists today have to make an effort of self-sacrifice to allow the piano to sing out softly. The thinner sound of the violin in Haydn's day blended more easily with the metallic sonority of the contemporary piano and made it possible for each to accompany the other without strain.'

The una corda pedal is also called the soft pedal. On grand pianos, both modern and historical, it shifts the action sideways, so that the hammers do not strike every string of a note. There were normally three strings except in the lower range.

On the modern piano the soft pedal can only reduce the number of strings struck from three to two, whereas the pianos of the classical era were more flexible, permitting the player to select whether the hammers would strike three strings, two, or just one. The very term 'una corda', Italian for 'one string', is thus an anachronism as applied to modern pianos.

In his Sonata in A major opus 101 of 1816 Beethoven marks the beginning of the third movement with the words 'Mit einer Saite', German for 'on one string'. At the end of this movement there is a passage that forms a continuous transition to the following movement. Here Beethoven writes 'Nach under nach mehrere Saite', 'gradually more strings'.

More elaborate instructions are given by Beethoven in the second movement of his Piano Concerto no. 4 in G major opus 58. During a long crescendo trill at the start of the

cadenza there appear the words ‘due e poi tre corde’, Italian for ‘two and then three strings’. Up to this point the movement has been played una corda. The effect is reversed on a long decrescendo trill at the end of the cadenza, ‘due poi una corda’. The una corda on [the type of piano for which Beethoven wrote the concerto] is hauntingly beautiful and evocative. To shift the action from the una corda position to the full tre corde position produces only a slight increase in volume: what is exciting is the unfolding of the timbre of the instrument.

Not all performers attempt to adapt the older music to the modern instruments. Participants in the authentic performance movement have constructed new copies of the old instruments and have used them, or sometimes restored originals, in performance. This form of musical exploration has been widely pursued for the music of the classical era and has provided important new insights into the interpretation of this music.

Although most of the scholarly focus on differences in pianos covers the classical era it is also true that even in the romantic era, and later, the pianos for which the great composers

wrote were not the same as the pianos that are generally used today in performing their
music.

One example is the last piano owned by Johannes Brahms. The instrument was made in
1868 by the Streicher firm which was run by the descendants of the great pioneer
eighteenth-century maker Johann Andreas Stein. It was given by the Streicher firm to
Brahms in 1873 and was kept and used by him for composition until his death in 1897.
The piano was apparently destroyed during the Second World War. Piano scholar Edwin
Good (1986) has examined a very similar Streicher piano made in 1870 with the aim of
finding out more about Brahms's instrument. This 1870 Streicher has leather, not felt,
hammers, a rather light metal frame with just two tension bars and a range of just seven
octaves (four notes short of the modern range). It was straight strung (rather than cross
strung) and had a rather light Viennese action (a more robust version of the kind created a
century earlier by Stein).

Edwin Good observes (page 201): 'The tone, especially in the bass, is open, has
relatively strong higher partials than a Steinway would have and gives a somewhat
distinct, though not hard, sound.' He continues: 'To hear Brahms's music on an
instrument like the Streicher is to realize that the thick textures we associate with his
work, the sometimes muddy chords in the bass and the occasionally woolly sonorities
come cleaner and clearer on a lighter, straight-strung piano. Those textures, then, are not
a fault of Brahms's piano composition. To be sure, any sensitive pianist can avoid
making Brahms sound murky on a modern piano. The point is that a modern pianist must
strive to avoid that effect, must work at lightening the dark colors where Brahms himself,
playing his Streicher, did not have to work at it.'

The revival of such later nineteenth century pianos has not been pursued to anywhere
near the extent seen in the classical fortepiano, but pianist Joerg Demus has issued a disc
of Brahms works performed on pianos of his day.

Edwin Good (1986) also describes an 1894 piano made by Erard of Paris. This instrument is straight-strung (not cross-strung), has only seven octaves, and uses iron bracing but not a full frame. He continues (at page 216): '[While] some Erards were the equal in volume and richness of Steinways and Bechsteins, the 'typical' Erard sound was lighter than that of its competitors.' He further continues: 'though Claude Debussy preferred the Bechstein, Maurice Ravel liked the glossy sound of the Erard.'

Thus, even for major composers of the first part of the twentieth century, the possibility exists that performers might profitably experiment with what would count as authentic pianos, in light of the particular composer's own musical preferences. Pianist Gwendoline Mok has made commercial recordings of Ravel's music on an 1875 Erard piano.

INTERPRETATIVE EDITIONS

Interpretative editions offer the editor's personal opinion on how to perform the work.
This is indicated by providing markings for touch, phrasing, dynamics, tempo, expression,
fingering and pedalling which supplement or replace those of the composer. In extreme
cases, interpretative editions have deliberately altered the composer's notes or even
deleted entire passages.

In the nineteenth and early twentieth century many famous performing musicians
provided interpretative editions, including Harold Bauer, Artur Schnabel, and Ignacy
Paderewski. Today, teachers seldom recommend interpretative editions to their students,
preferring instead ürtext editions. It is useful, however, to consult interpretative editions
to gain information as to past performing practice including the practice of celebrated
pianist/editors and pupils and contemporaries of the original composers.

JOSEFFY

Rafael Joseffy (1852-1915) was born in Hunfala, Hungary, on 3 July 1852 and died in
New York on 25 June 1915. He studied in Budapest with Brauer, the teacher of Stephen
Heller. In 1866 he went to Leipzig, where his teachers were Ignaz Moscheles and Ernst
Friedrich Wenzel.

He became a pupil of Carl Tausig in Berlin, remaining with him for two years, and then
studied with Liszt at Weimar in 1870 and 1871. He made his début in Berlin in 1872 and
was immediately acclaimed as a pianist of great brilliance. In 1879 he made his New
York début in Chickering Hall playing Chopin's E minor and Liszt's E flat major
concertos, accompanied by Leopold Damrosch and his orchestra.

James Huneker wrote of him: 'There is magic in his attack, magic and moonlight in his
playing of a Chopin nocturne, and a meteor like brilliancy in his performance of a Liszt
concerto.' After going on tour he settled in New York and taught at the National
Conservatory of Music. He was one of the first pianists to programme Brahms regularly
in the United States. His style was broad and comprehensive, yet his playing had a

certain incisiveness which those who heard him never forgot.

In his earlier years he produced numerous popular compositions for the piano. Later in life he virtually retired from the concert platform and devoted his attention to teaching. He was a very reserved man. Henry Wolfsohn claimed to have offered Joseffy huge sums for concert tours but Joseffy found concert life so severe upon his nerves that he would not accept. He preferred the smaller income of the teacher to the glare of the footlights. Joseffy continued to care absolutely nothing for fame and applause. To him art was supreme and other things mattered little.

He published a 'School of Advanced Piano Playing' in 1902, and edited the piano works of Chopin. He performed the Liszt Sonata in the early years of the twentieth century and edited it for Schirmer. He said of the Liszt Sonata that it was one of those compositions that plays itself, 'it lies so beautifully under the hand.' Joseffy did not make any discs or rolls.

KEYBEDDING

The practice of holding a piano key down with more pressure than is necessary is called keybedding. It is undesirable because it wastes energy and inhibits relaxation.

KEYBOARD

Layout

Up to the mid fourteenth century or so keyboards were laid out according to the modes which were the basis of the musical system. The notes corresponded to our 'white' notes and there were no 'black' notes.

The interval of the augmented fourth, B to F, was, however, considered discordant. To remedy this, B was lowered by adding an extra short key. This was the first 'black' note, B flat, and was followed by the 'black' notes F sharp, E flat, C sharp and G sharp. This was the modern layout and contemporaneous paintings show that it existed as long ago as 1361.

On earlier keyboards there was often a different colour scheme for the keys. On the Mozart piano, for example, the black notes corresponded to our white notes and the brown notes corresponded to our black notes.

Range

Almost every modern piano has 88 keys comprising seven octaves and a minor third, from A0 to C8. Many older pianos only have 85 keys comprising seven octaves, from A0 to A7. Some manufacturers extend the range further in one or both directions. The most notable example of an extended range can be found on Bösendorfer pianos. One model extends the normal range down to F0 while another model goes as far as bottom C0 making a full octave range. On some pianos these keys are hidden under a small hinged lid which can be flipped down to cover the keys and avoid visual disorientation in a pianist unfamiliar with the extended keyboard. On other pianos the colours of the extra white keys are reversed so they are black not white.

The extra keys are added primarily for increased resonance from the associated strings, that is, they vibrate sympathetically with other strings whenever the damper pedal is depressed and thus give a fuller tone. Only a very small number of works composed for the piano actually use these notes. More recently the Stuart and Sons Company has made extended-range pianos. On their instruments the range is extended down the bass to F0 and up the treble to F8 for a full eight octaves. The extra keys are the same as the other keys in appearance.

Small studio upright type pianos with only 65 keys have been manufactured for use by travelling pianists. Even though they contain a cast iron harp, they are comparatively

light weight so they can be easily transported to and from engagements by only two persons. Because their harp is longer than that of a spinet or console piano they have a stronger bass sound which to some pianists is well worth the trade-off in range that a reduced key-set leaves them.

KEY IN MUSIC

A key is the centre of gravity of a piece. It identifies the tonic triad, which is the chord, major or minor, which represents the final point of rest for a piece, or the focal point of a section. Although the key of a piece may be named in the title, for example, Sonata in C major, or inferred from the key signature, the establishment of key is brought about through functional harmony, that is, a sequence of chords leading to one or more cadences. A key may be major or minor. Music in the Dorian or Phrygian, and so on, is considered to be in a mode rather than a key.

A scale is an ordered set of notes typically used in a key. A key is the centre of gravity established by particular chord progressions. The chords used within a key are generally drawn from the major or minor scale associated with the tonic triad, but may also include other chords used in conventional patterns which establish the primacy of the tonic triad. Cadences are important in establishing a key. Even cadences which do not include the tonic triad establish the key because those chord sequences imply a context.

Short pieces may stay in a single key throughout. A short piece may start with a phrase which ends on the tonic, then a second phrase may end with a half cadence, and then a final, longer phrase may end with an authentic cadence on the tonic. More elaborate pieces may establish the main key then modulate to another key or series of keys and then return to the original key. In the baroque era it was common to repeat an entire musical phrase, called a ritornello, in each key once it was established. In classical sonata form the second theme was typically marked with a contrasting theme. Most pieces begin and end in the same key even if in some romantic era pieces the key is deliberately left

ambiguous at first.

Many composers use the piano while composing and the key chosen may have an influence. This is because the fingering is different for each key and the composer may intentionally write certain chords in preference to others so as to make the fingering easier, or the hand position more comfortable, if the final piece is intended for piano. An example of this is the the commencement of the main theme in Chopin's Ballade in G minor.

KEY SIGNATURES

In musical notation a key signature is a series of sharp symbols or flat symbols placed on the staff indicating notes that are to be consistently played one semitone higher or lower than the equivalent natural notes (the white notes of a piano keyboard) unless otherwise altered with an accidental. Key signatures are written immediately after the clef at the

beginning of a line of musical notation and can appear also in other parts of the score, for example, after a double bar.

The purpose of the key signature is to minimise the number of accidentals required to notate the music. In theory any piece can be written with any key signature, using accidentals to correct any notes where it should not apply. The absence of a key signature does not always mean that the piece is in the key of C major or A minor. Each accidental may be notated explicitly, or the piece may be modal, or it may be atonal.

The effect of a key signature continues throughout a piece, unless cancelled by another key signature. If a five sharp key signature is placed at the beginning of a piece every A in the piece in any octave must be played as A sharp unless it is preceded by an accidental in the form a natural sign. If there is only one sharp it must be F sharp. The sequence of sharps or flats in key signatures is rigid.

A key signature is not the same as a key. Key signatures are merely notational devices. They are convenient for diatonic or tonal music. Some pieces that modulate, that is, change key, insert a new key signature on the staff while others use natural signs to neutralise the key signature and other sharps or flats for the new key.

The key signature defines the diatonic scale that a piece of music uses. Most scales require that some notes be consistently sharpened or flattened. In the key of G major the leading note is F sharp so the key signature for G major is the one sharp signature. There is no causal connection, however, and a piece with a one sharp key signature is not necessarily in the key of G major. Many other factors determine the key of a piece. This is particularly true of minor keys. The ‘Dorian’ Toccata and Fugue by Bach is in D minor but here is no key signature thus implying that it is in the key of C major. Instead the B flats necessary for the key of D minor are written as accidentals wherever necessary.

Two keys which share the same key signature are called relative keys. When musical

modes, such as Lydian or Dorian, are written using key signatures they are called
transposed modes.

Major keys with sharps

C major has no sharps or flats
G major has one sharp: F
D major has two sharps: F C
A major has three sharps: F C G
E major has four sharps: F C G D
B major has five sharps: F C G D A
F sharp has six sharps: F C G D A E
C sharp has seven sharps F C G D A E B

FCGDAEB may be remembered by the mnemonic Fat Charlie Got Down After Eating
Bananas.

Starting from C major each added sharp raises the key by a fifth.

Major keys with flats

C major has no sharps or flats
F major has one flat: B
B flat major has two flats: B E
E flat major has three flats: B E A
A flat major has four flats: B E A D
D flat major has five flats: B E A D G
G flat major has six flats: B E A D G C
C flat major has seven flats: B E A D G C F

BEADGCF consists of the same letters as FCGDAEB but in reverse.

Starting from C major each added flat raise the key by a fourth.

On the piano E sharp is F, B sharp is C, C flat is B and F flat is E.

Key signatures with seven sharps and seven flats are rarely used because they have simpler enharmonic equivalents. C sharp major with seven sharps is more easily expressed as D flat major with five flats. F flat major with seven flats is more easily expressed as E major with four sharps.

Minor keys

Each major scale has a relative minor scale which is a minor third (four semitones counting both notes) down from the major scale. Each relative minor scale has the same key signature as its relative major.

Modifications are made to the natural minor scale by way of accidentals depending on whether the harmonic minor or the melodic minor scale is being played. In the case of the harmonic minor the leading note is sharpened by a semitone on the way up and the way down. In the case of the melodic minor the note before the leading note and the leading note are each sharpened on the way up only. The melodic minor scale was said in earlier times to be easier to sing than the harmonic minor scale although Mozart had no problem with asking singers to sing the harmonic minor scale.

Major and minor keys & examples of pieces in the various keys

Each of the major and minor keys on the piano will now be discussed starting from C
major and ascending by semitones.

Bach's 'Well-tempered Clavier' (the 'forty-eight') consisted of two books each of 24
preludes and fugues in every major and minor key ascending upwards by semitones from

C major. These were written for a keyboard tuned to 'well-temperament' which sounds well in all keys. Although each key had a slightly different character none sounded out of tune.

Bach's Two-part Inventions and Three-part Inventions each consisted of fifteen pieces in the keys of C major, C minor, D major, D minor, E flat major, E major, E minor F major, F minor, G major, G minor, A major, A minor, B flat major and B minor. These were the usable keys which sounded well on the keyboards of the time tuned to one of the mean tone temperaments which preceded well-temperament. Other keys sounded out of tune.

Chopin's opus 26 consisted of 24 preludes, one in each of the major and minor keys. In addition to the fact that there were no fugues, Chopin's scheme differed from Bach's. Chopin's first prelude was in C major, the second was in A minor (the relative minor of C major). They thereafter ascended in a cycle of fifths, each major key being followed by its relative minor. The result of the scheme was preludes in the following keys: C major, A minor, G major, E minor, D major, B minor, A major, F sharp minor, E major, C sharp minor, B major, G sharp minor, F sharp major, E flat minor, D flat major, B flat minor, A flat major, F minor, E flat major, C minor, B flat major, G minor, F major, D minor.

Shostakovich wrote a set of 24 preludes and fuguesin all the major and minor keys.

C major

The key signature of C major has no sharps or flats. Its relative minor is A minor. Its tonic minor is C minor. The key of C major is one of the most commonly used key signatures in music. The scale of C major consists of the notes C, D, E, F, G, A, B and C which are all white notes on the piano. A piano is always tuned in C. C major is often regarded as the easiest key owing to its lack of sharps or flats. Beginners are usually started off with scales, arpeggios and pieces in C major. Chopin regarded C major as the most difficult scale to play with complete evenness and he tended to give it last to his

pupils. He recognised B major as the easiest scale to play on the piano because the position of the black and white notes best fitted the natural position of the fingers and so he often had his pupils start with this scale. In musical catalogues that sort musical pieces by key, whether they go by semitones or along the circle of fifths, they always start with pieces in C major.

Some piano pieces in C major:

Mozart: Sonata K 545

Beethoven: Sonata opus 53 ‘Waldstein’

Beethoven: ‘Diabelli’ Variations opus 120

Schubert: ‘Wanderer’ Fantasy opus 15 D 760

Schumann: Fantasy opus 17

Schumann: Arabesque opus 18

Brahms: Sonata opus 1

Debussy: Prelude no. 10 ‘La Cathédrale Engloutie’ (‘The Sunken Cathedral’)

C minor

The key signature of C minor has three flats. Its relative major is E flat major. Its tonic major is C major. The natural minor scale of C minor consists of the notes C, D, E flat, F, G, A flat, B flat and C. Modifications are made by way of accidentals depending on whether the harmonic minor or the melodic minor scale is being played. In the case of the harmonic minor the leading note is sharpened by a semitone on the way up and the way down. In the case of the melodic minor the note before the leading note and the leading note are each sharpened on the way up only.

Some piano pieces in C minor:

Mozart: Sonata K 457

Mozart: Piano concerto K 491

Beethoven: Sonata opus 10 no. 1

Beethoven: Thirty-two Variations on an Original Theme WoO 80

Beethoven: Sonata opus 13 ‘Pathétique’

Beethoven: Piano concerto no. 3 opus 37

Beethoven: Sonata opus 111

Chopin: Etude opus 10 no. 12 ‘Revolutionary’

Chopin: Nocturne opus 48 no. 1

Delius: Piano concerto

Rachmaninoff: Piano concerto no. 2 opus 18

D flat major

The key signature of D flat major has five flats. The flattened notes correspond to the black notes of the piano. Its relative minor is B flat minor. Its tonic minor is D flat minor, which would contain eight flats, but is replaced by C sharp minor which contains four sharps. The scale of D flat major consists of the notes D flat, E flat, F, G flat, A flat, B flat and C. In his 'Raindrop' Prelude and Fantaisie-Impromptu, Chopin switches from D flat major to C sharp minor for the middle section in the parallel minor. He reverses the process in his Waltz opus 64 no. 2. Tchaikovsky's piano Concerto no. 1 is in the key of B flat minor but the opening theme is in the relative major of D flat major. The enharmonic key to D flat major is C sharp major which is not often used as it contains seven sharps. Bach used the C sharp major key signature in the second prelude of Book One of his 'Well-tempered Clavier.

Some piano pieces in D flat major:

Chopin: Prelude opus 26 no. 15 'Raindrop'

Chopin: Waltz opus 64 no. 1 'Minute'

Chopin: Nocturne opus 27 no.2

Chopin: Berceuse opus 57

Liszt: Rigoletto Paraphrase

Liszt: Consolation no. 3 (Lento placido)

Liszt: 'Un Sospiro' ('A Sigh')

Sinding: 'Rustle of Spring' opus 33 no. 2

Rachmaninoff: 'Rhapsody on a Theme of Paganini' for piano and orchestra – Eighteenth Variation

Debussy 'Clair de Lune from 'Suite Bergamasque'

C sharp minor

The key signature of C sharp minor has four sharps. Its relative major is E major. Its tonic major is C sharp major which is not often used as it contains seven sharps and is

replaced by D flat major. The natural minor scale of C sharp minor consists of the notes
C sharp, D sharp, E, F sharp, G sharp, A sharp, B sharp [C] and C sharp.

Scarlatti wrote just two keyboard sonatas in C sharp minor, K 246 and K 247. The outer
movements of Beethoven's 'Moonlight' Sonata opus 27 no. 2 were in C sharp minor and
the middle movement was in the enharmonic key of D flat major. After the 'Moonlight'
Sonata the key of C sharp minor became more frequent in the piano repertoire.

Some piano pieces in C sharp minor:

Beethoven: Sonata opus 27 no. 2 ‘Moonlight’

Chopin: Etude opus 10 no. 4

Chopin: Scherzo no. 3 opus 39

Chopin: Prelude opus 45

Chopin: Waltz opus 64 no. 2

Chopin: Nocturne (opus posth)

Chopin: Fantaisie-Impromptu opus posth 66

Liszt: Hungarian Rhapsody no. 2

Scharwenka: Piano concerto no. 3 opus 100

Rachmaninoff: Prelude opus 3 no. 2

Scriabin: Prelude opus 2 no. 1

D major

The key signature of D major has two sharps. Its relative minor is B minor. Its tonic minor is D minor. The scale of D major consists of the notes D, E, F sharp, G, A, B, C sharp and D. D major is well suited to the violin because of the structure of the instrument which is tuned to G, D, A, E. The open strings resonate sympathetically with the D string producing a brilliant sound. Most tin whistles are tuned to D major since they are used with violin music. Mozart, Beethoven, Paganini, Brahms, Tchaikovsky and Prokofiev wrote violin concertos in D major. D major is a good key for the guitar with drop D tuning making two Ds available as open strings. Domenico Scarlatti often imitated the mannerisms of the guitar in his keyboard sonatas which might account for the fact that more than seventy of his 555 sonatas are in D major, more than any other key.

Some piano pieces in D major:

Mozart: Sonata K 576

Mozart: Rondo K 382

Beethoven: Sonata opus 10 no. 3

Beethoven: Sonata opus 28 ‘Pastorale’

D minor

The key signature of D minor has one flat. Its relative major is F major. Its tonic major
is D major. The natural minor scale of D minor consists of the notes D, E, F, G, A, B flat,
C and D. D minor is one of the two flat key signatures that require a sharp for the leading
note to form the harmonic minor. The other is G minor. Of Scarlatti’s 555 keyboard
sonatas, 151 are in minor keys and D minor is the most often chosen minor key, with 32
sonatas. Famous pieces in D minor are: Bach’s Chaconne from his partita for violin solo
no. 2, the whole of his ‘The Art of Fugue’, two of his organ toccatas, Mozart’s Requiem,
Beethoven’s ninth symphony, Sibelius’s violin concerto and Lalo’s Symphonie Espagnol.

Some piano pieces in D minor:

Bach/Busoni: Chaconne BWV 1004

Mozart: Piano concerto no. 20 K466

Mozart: Fantasy K397

Beethoven: Sonata opus 31 no. 2 ‘Tempest’

Schubert: Song ‘Death and the Maiden’ D 810

Schubert/Liszt: ‘Serenade’ D 957

Mendelssohn: Variations Sérieuses opus 54

Rachmaninoff: Piano concerto no. 3 opus 28

Prokofiev: Toccata opus 11

E flat major

The key signature of E flat major has three flats. Its relative minor is C minor. Its tonic
minor is E flat minor. The scale of E flat major consists of the notes E flat, F, G, A flat.
B flat, C, D and E flat. The key of E flat major is often associated with bold, heroic
music. Beethoven’s Eroica Symphony and ‘Emperor’ piano concerto are in E flat major.

Horn concertos and other pieces having a major part for horn are often in E flat major.

Some piano pieces in E flat major:

Haydn: Sonata no. 62 H XVI/52

Mozart: Piano concerto no. 9 K 271

Beethoven: Sonatas opus 31 no. And opus 81a ‘Les Adieux’

Beethoven: ‘Eroica’ Variations opus 35

Beethoven: Piano concerto no. 5 opus73 ‘Emperor’

Schubert: Impromptu opus 90 D 899

Schubert: Piano trio no. 2 D 929

Chopin: Nocturnes opus 9 no. 2 and opus 55 no. 2

Brahms: Trio for horn, violin and piano opus 40

Brahms: Sonata for clarinet and piano opus 120 no. 2

E flat minor (D sharp minor)

The key signature of E flat minor has six flats. Its enharmonic equivalent is D sharp minor which has six sharps. Its relative major is G flat major. Its tonic major is E flat major. The natural minor scale of E flat minor consists of the notes E flat, F, G flat, A flat, B flat, C flat and D flat and E flat.

In both books of ‘The Well-tempered Clavier’ Bach notated the eighth prelude in E flat minor and its accompanying fugue in D sharp minor.

Some piano pieces in E flat minor:

Haydn: Piano Trio (Hoboken XV 28)

Brahms: Scherzo opus 4

Scharwenka: Polish Dance opus 3 no. 1

Dvo%ák: Humoresque opus 101 no. 1

Khachaturian: Toccata (1932)

D sharp minor (E flat minor)

The key signature of D sharp minor has six sharps. Its enharmonic equivalent is E flat minor which has six flats. Its relative major is F sharp major. Its tonic major is D sharp major which, as it contains nine sharps, is not used and is replaced by E flat major. The

natural minor scale of D sharp minor consists of the notes D sharp, E sharp [F], F sharp,

G sharp, A sharp, B, C sharp and D sharp. In the harmonic minor scale the C sharp becomes C double sharp [D].

In both books of 'The Well-tempered Clavier' Bach notated the eighth prelude in E flat minor and its accompanying fugue in D sharp minor. Apart from this the only well known piano piece with a key signature in D sharp minor is Scriabin's Etude opus 8 no. 12.

E major

The key signature of E major has four sharps. Its relative minor is C sharp minor. Its parallel minor is E minor. The scale of E major consists of the notes E, F sharp, G sharp, A, B, C sharp, D sharp and E. The key of E major is often associated with contemplative music. The bells of Big Ben at Westminster are tuned to the key of E major (the notes E, B, G sharp and F sharp). The following pieces are in the key of E major: Bach's violin concerto and violin partita no. 3, Beethoven's Fidelio Overture, Bruckner's seventh symphony, Hummel's trumpet concerto, Mendelssohn's 'A Midsummer Night's Dream' Overture, Musetta's Waltz from 'La Bohème' by Puccini, the 'Barber of Seville' overture and the 'William Tell' overture by Rossini, 'Spring' from 'The Four Seasons' by Vivaldi, and the overture from 'Tannhäuser' and 'Siegfried Idyll' by Wagner.

Some piano pieces in E major:

Beethoven: Sonata opus 109

Mendelssohn: 'Consolation' ('Songs without Words')

Chopin: Etude opus 10 no. 3 'Tristesse'

Liszt: Petrarcan Sonnet no. 103

Franck: Prelude, Aria and Finale

E minor

The key signature of E minor has one sharp. Its relative major is G major. Its tonic major is E major. The natural minor scale of E minor consists of the notes E, F sharp, G,

A, B, C, D and E. The following pieces are in the key of E minor: Symphonies by
Haydn, Brahms, Mahler, Dvo%ák, Vaughan Williams, Sibelius, Tchaikovsky and
Rachmaninoff; Cello concerto by Elgar.

Some piano pieces in E minor:

Chopin: Piano concerto no. 1 opus 11

Chopin: Prelude opus 28 no. 4 and Nocturne no. 19 (opus posth.)

F major

The key signature of F major has one flat. Its relative minor is D minor. Its tonic minor is F minor. The scale of F major consists of the following notes: F, G, A, B flat, C, D, E and F. The following pieces are in the key of F major: Beethoven's symphony no. 6 'Pastoral' and no. 8, Brahms's symphony no. 4 and 'A German Requiem', Mahler's 'Adagietto', and Mascagni's Intermezzo from 'Cavalleria Rustucana'. The key of F major is very often used for contemporary light music.

Some piano pieces in F major:

Bach: 'Italian' Concerto BWV 971

Beethoven: Sonatas opus 14 no. 1 and opus 54

Schumann: 'Träumerei' from Kinderszenen opus 5

Brahms: Romance opus 118 no. 5

Saint-Saëns: Piano concerto no. 5 opus 103 'Egyptian'

Shostakovich: Piano concerto no. 2 opus 102

F minor

The key signature of F minor has four flats. Its relative major is A flat major. Its tonic major is F major. The natural minor scale of F minor consists of the notes F, G, A flat, B flat, C, D flat, E flat and F. In the harmonic minor scale the E flat becomes E natural. The key of F minor is often associated with passion. Famous pieces in F minor include Haydn's Symphony no. 49 'La Passione' and Tchaikovsky's Symphony no. 4.

Some piano pieces in F minor are:

Beethoven: Sonata opus 57 'Appassionata'

Schubert: Fantasy (four hands) opus 103 D 940

Chopin: Piano Concerto no. 2 opus 21

Chopin: Ballade no. 4 opus 52 and Fantasy opus 49

Brahms: Piano Quintet opus 34

F sharp major (G flat major)

The key signature of F sharp major has six sharps. Its enharmonic equivalent is G flat major which has six flats. Its relative minor is D sharp minor which is not often used and is replaced by its enharmonic equivalent of E flat minor. Its tonic minor is F sharp minor. The scale of F sharp major has the following notes: F sharp, G sharp, A sharp, B, C sharp, D sharp, E sharp [F] and F sharp. The following pieces are in the key of F sharp major: 'Va pensiero'from Verdi's 'Nabucco', 'Dunque e Proprio Finito' from Puccini's 'La Boheme' and Mahler's tenth symphony.

Some piano pieces in F sharp major:

Beethoven: Sonata 'A Thérèse' opus 78

Chopin: Impromptu no. 2 opus 36 and Barcarolle opus 60

G flat major (F sharp major)

The key signature of G flat major has six flats. Its enharmonic equivalent is F sharp major which has six sharps. Its relative minor is E flat minor. Its tonic minor is G flat minor which is usually replaced by F sharp minor (because G flat minor, which would have five flats and two double flats, is not normally used). The scale of G flat major has the following notes: G flat, A flat, B flat, C flat [B], D flat, E flat, F and G flat. Mahler used the key of G flat major in the choral entry during the Finale of his second symphony, during the first movement of his third symphony, during the Adagietto from his fifth symphony and during the Rondo-Finale of his seventh symphony. Puccini used the key of G flat major for his aria 'Un bel di vendremo' from 'Madam Butterfly'. Some piano pieces in G flat major are:

Schubert: Impromptu no. 3 D 899

Chopin: Etudes opus 10 no. 5 'Black keys' and opus 25 no. 9 'Butterfly', and Impromptu no. 3 opus 51

Debussy: 'La Fille aux cheveux de lin' ('The girl with the flaxen hair')

Dvo%ák: Humoresque opus 101 no. 7

Rachmaninoff: Prelude opus 23 no. 10

F sharp minor

The key signature of F sharp minor has three sharps. Its relative major is A major. Its
tonic major is F sharp major. The natural minor scale of F sharp minor consists of the
notes F sharp, G sharp, A, B, C sharp, D, E and F sharp. Very few symphonies have been
written in F sharp minor, an exception being Haydn’s ‘Farewell’ Symphony. Wieniawski
and Viextemps wrote violin concertos in this key.

Some piano pieces in F sharp minor:

Mozart: Piano concerto K 488 - the slow movement

Mendelssohn: Venetian Boat Song ('Songs without Words')

Rachmaninoff: Piano concerto no. 1 opus 1

Scriabin: Piano concerto opus 20

G major

The key signature of G major has one sharp. Its relative minor is E minor. Its tonic minor is G minor. The scale of G major consists of the notes G, A, B, C, D, E, F sharp and G. In Bach G major is often a key of 6/8 chain rhythms. In the baroque era G major was regarded as the key of benediction. Bach's Brandenburg Concerto no. 3 is in G major. Of Scarlatti's 555 keyboard sonatas, 69 are in G major. Of Haydn's 104 symphonies, 12 are in G major, as is the first of his 'Emperor' quartets. Mozart's 'Eine Kleine Nachtmusik', Piano Concerto no. 17, 'Dalla sua pace' from 'Don Giovanni' and the first of Mozart's 'Haydn' quartets are in G major. Beethoven rarely used G major as the main key of a work but his piano concerto no. 4 and his romance for violin and orchestra no. 2 are exceptions. For orchestral works in G major the timpani (kettledrums) are usually set to G and D, a fifth apart, rather than a fourth apart as for most keys. G major is one of the most frequently employed keys in classical music, and light music for that matter. This is in part because of its relative ease of playing on both keyboard and string instruments.

Some piano pieces in G major:

Bach: Goldberg Variations BWV 988

Bach/Hess: 'Jesu Joy of Man's Desiring'

Haydn: Piano trio no. 39 'Gypsy rondo'

Mozart: Piano concerto no. 17 K453

Beethoven: Sonatas opus 14 no. 2 and opus 31 no. 1; Rondo a capriccio opus 129 'Rage

over a lost penny’

Beethoven: Sonata for violin and piano opus 97

Beethoven: Piano concerto no. 4 opus 58

Chopin: ‘Andante Spianato’ opus 22

Schumann: ‘Of foreign lands and people’ from Kinderszenen opus 15

Debussy: Arabesque no. 2

Ravel: ‘Pavane pour une infant défunte’ (‘Pavane for a dead princess’)

G minor

The key signature of G minor has two flats. Its relative major is B flat major. Its tonic major is G major. The natural minor scale of G minor consists of the notes G, A, B flat, C, D, E flat, F and G. G minor is one of the two flat key signatures that require a sharp for the leading note to form the harmonic minor. The other is G minor. The following are in G minor: Bach’s St John Passion, Mozart’s symphonies no. 25 ‘Little G minor’ and no. 40 ‘Great G minor’, Mozart’s String Quintet K ..., Bruch’s violin concerto no. 2, Elgar’s theme of the ‘Enigma Variations’ and Shostakovitch’s Symphony no. 11 opus 103. Mozart’s symphonies nos. 25 and 40 are his only symphonies in that key and are the only symphonies that principally use a minor key.

Some piano pieces in G minor:

Mendelssohn: ‘Venetian Boat Song’ (‘Songs without words’)

Chopin: Ballade no. 1 opus 23

Chopin: Sonata for cello and piano opus 65

Brahms: Rhapsody opus 79 no. 2

Rachmaninoff: Sonata for cello and piano opus 19

Rachmaninoff: Prelude opus 23 no. 5 ‘Cossack’

A flat major

The key signature of E flat major has four flats. Its relative minor is F minor. Its tonic minor is A flat minor. The scale of A flat major consists of the notes A flat, B flat, C, D flat, E flat, F, G and A flat. A flat major is the flattest major key used by Scarlatti in his keyboard sonatas but he used it only twice, in K 127 and K130. The key of A flat major is said to have a peaceful, serene feel and was used quite often by Schubert. Beethoven

chose the key of A flat major for the slow movement of his ‘Pathetique’ Sonata in C minor opus 13 and for the slow movement of every other work he wrote in C minor, except for his piano concerto no. 3 (E major) and his Sonata no. 32 opus 11 (C major, although this a set of variations rather than a slow movement as such). Twenty-four of Chopin’s piano pieces are in the key of A flat major, more than in any other key.
Elgar’s symphony no. 1 and Bax’s symphony no. 7 are in A flat major.

Some piano pieces in A flat major:

Field: Piano concerto no. 2 H 31

Beethoven: Sonatas opus 26 and opus 110

Schubert: Impromptus opus 90 D 89 and opus 142 D 935

Schumann: Carnaval opus 9

Chopin: Piano Concerto no 2. opus 21 - slow movement

Chopin: Polonaise opus 53 'Heroic'

Chopin: Etudes opus 10 no 10 and opus 25 no. 1

Chopin: Nocturne opus 32 no. 2

Chopin: Waltzes opus 34 no. 1, opus 42, opus 64 no. 3 and opus posth 69 no. 1

Chopin: Ballade no. 3 opus 47

Liszt: Liebestraum no. 3

Liszt: Petrarcan Sonnet no. 124

Brahms: Waltz opus 39 no. 15

A flat minor (G sharp minor)

The key signature of A flat minor has seven flats. Its enharmonic equivalent is G sharp minor which has five sharps. Its relative major is C flat major [B]. Its tonic major is A flat major. The natural minor scale of A flat minor consists of the notes A flat, B flat. C flat [B], D flat, E flat, F flat [E], G flat, A flat. The G flat becomes G natural in the harmonic minor. The G flat and F flat become G natural and F natural in the ascending melodic minor.

A flat minor occurs in modulation in works in other keys but is seldom used as the principal key of a piece as the enharmonic key of G sharp minor with five sharps is simpler. 'Evocación' by Albeniz is in A flat minor as is Brahms's Fugue for organ WoO 8.

Some piano pieces in A flat minor:

Beethoven: Sonata in A flat major opus 26 – the ‘Funeral March’ movement

Janá&ek: Sonata for violin and piano

Liszt: Paganini Study ‘La Campanella’ (earlier version)

G sharp minor (A flat minor)

The key signature of G sharp minor has five sharps. Its enharmonic equivalent is A flat minor which has seven flats. Its relative major is B major. Its tonic major is G sharp major which is usually replaced by A flat major (because G sharp major, which would have eight sharps, is not normally used). The natural scale of G sharp minor consists of the following notes: G sharp, A sharp, B, C sharp, D sharp, E, F sharp and G sharp. The key of G sharp minor is rarely used in orchestral music but is not uncommon in keyboard music starting with Bach’s ‘Well-tempered Clavier’.

Some piano pieces in G sharp minor

Chopin: Etude opus 25 no. 6 (‘Thirds’)

Liszt: Paganini Study ‘La Campanella’ (final version)

Scriabin: Sonata no. 2 opus 19

A major

The key signature of A major has three sharps. Its relative minor is F sharp minor. Its tonic minor is A minor. The scale of A major consists of the notes A, B, C sharp, D, E, F sharp, G sharp, and A. Symphonies in the key of A major are rarer than those in D major. Beethoven (no. 7), Mendelssohn (no.4) and Bruckner (no. 4) are about the only ones of the romantic era. Mozart’s Clarinet Concerto and Clarinet Quintet are in A major. Rimsky-Korsakov’ “Capriccio Espagnol’, Tchaikovsky’s ‘Capriccio Italien’ and Waltz from ‘Swan Lake’, and Wagner’s Prelude to Act I of ‘Lohengrin’ are all in the key of A major.

Some piano pieces in A major:

Mozart: Piano concertos K 414 and K 488

Mozart: Sonata K 331

Beethoven: Sonatas opus 23 no.1 and opus 101

Chopin: Polonaise opus 40 no. 2 ‘Military’

Brahms: Intermezzo opus 118 no. 2

Franck: Sonata for violin and piano

A minor

The key signature of A minor has no sharps or flats. Its relative major is C major. Its tonic major is A major. The natural minor scale of A minor consists of the notes A, B, C, D, E, F, G and A. Bach wrote a violin concerto in A minor as did Vivaldi (no. 6). The Mendelssohn 'Scottish' symphony, Mahler symphony no. 6, Sibelius symphony no. 4 and Saint-Saens 'Introduction and Rondo Capriccioso' are all in the key of A minor.

Some piano pieces in A minor:

Mozart: 'Rondo alla Turca' from Sonata K 331

Mozart: Rondo K 386

Beethoven: Für Elise WoO 59

Schumann: Piano concerto opus 54

Chopin: Bolero opus 19

Grieg: Piano concerto opus 16

Rachmaninoff: Rhapsody on a theme of Paganini for piano and orchestra opus 43

Moszkowski: Caprice Espagnole opus 37

B flat major

The key signature of B flat major has two flats. Its relative minor is G minor. Its tonic minor is B flat minor. The scale of B flat major has the following notes: B flat, C, D, E flat, F, G, A and B flat.

Some piano pieces in B flat major:

Mozart: Sonata K 313

Beethoven: Sonatas opus 22 and opus 106 'Hammerklavier'

Schubert: Impromptu opus 142 D 935 and Sonata D 960

Brahms: 'Handel' Variations opus 24 and Piano concerto no. 2 opus 83

Prokofiev: Sonata no. 7 opus 83 (including the Toccata)

A sharp minor (B flat minor)

The key signature of A sharp minor has seven sharps. Its tonic minor is A sharp minor.
Its enharmonic equivalent is B flat minor which has five flats. Its relative major is C
sharp major. The natural scale of A sharp minor consists of the following notes: A sharp,
B sharp [C], C sharp, D sharp, E sharp [F], F sharp, G sharp, and A sharp.

Its parallel major is A sharp major which is usually replaced by B flat major because A
sharp major, which would have ten sharps, is not normally used. Occasionally brief
passages in A sharp major are not changed to B flat. Chopin's Polonaise-Fantaisie in A
flat major opus 61 has a brief passage of about six bars actually notated in A sharp major,
with the necessary double sharps inserted as accidentals. The overall harmonic context is
an extended theme in B major which briefly modulates to A sharp major.

A sharp minor, with seven sharps, is not a practical key for composition. It is replaced by
its enharmonic equivalent B flat minor.

B flat minor (A sharp minor)

The key signature of B flat minor has five flats. Its enharmonic equivalent is A sharp
minor which has seven sharps. Its relative major is D flat major. Its tonic major is B flat
major. The natural minor scale of B flat minor consists of the notes B flat, C, D flat, E
flat, F, G flat, A flat and B flat. In the harmonic minor scale the A flat become a natural.
In the German language B flat is called so B flat minor is called B moll. B flat minor is
usually associated with sadness and loneliness. Some important oboe solos in this key in
the orchestral literature include the second movement of Tchaikovsky's Symphony no. 4
which depicts 'the feeling that you get when you are all alone', in Tchaikovsky's words,
and the slow movement of César Franck's Symphony in D minor. Tchaikovsky's piano
concerto no. 1 is written in this key but the famous opening theme is in the relative major
of D flat major. Shostakovitch's Symphony no. 13, Richard Strauss's 'Eine
Alpensinfonie' and Sir William Walton's Symphony no. 1 are among the few

symphonies written in B flat minor. Scarlatti wrote just two keyboard sonatas in B flat
minor, K 128 and K 131. B flat minor is the flattest key he ever used for a sonata.

Some piano pieces in B flat minor:

Chopin: Nocturne opus 9 no. 2

Chopin: Sonata opus 35 ‘Funeral March’

Liszt: Transcendental étude ‘Chasse Neige’

Reubke: Sonata

Rachmaninoff: Sonata no. 2 opus 36

B major

The key signature of B major has five sharps. Its enharmonic equivalent is C flat major.
Its relative minor is G sharp minor. Its tonic minor is B minor. The scale of B major
consists of the notes B, C sharp, D sharp. E, F sharp. G sharp, A sharp and B.

Beginners are usually started off with scales, arpeggios and pieces in C major. Chopin
regarded C major as the most difficult scale to play with complete evenness and he
tended to give it last to his pupils. He recognised B major as the easiest scale to play on
the piano because the position of the black and white notes best fitted the natural position
of the fingers and so he often had his pupils start with this scale.

The key signature for B major is the least sharp key signature with three 'lines' of sharps.
In the treble clef putting the sharp for A on its expected position relative to the sharp for
G would require a ledger line. In the bass clef it would be possible to do this but in piano
music this would result in a disuniformity that might throw off sight reading.
Accordingly, the B major key signature is practically the same in the bass clef as it is in
the treble clef. In the alto clef, which occurs in string quartets and orchestral music, the B
major key signature is usually written in just two 'lines' of sharps.

In the German language B is called 'H', and B flat is called 'B'.

Chopin's étude opus 25 no. 3 in F major modulates to, and returns from, the 'remote' key
of B major.

The only symphony by a well known composer in the key of B major is Haydn's
symphony no. 46. Other pieces are: Slavonic Dance no. 9 by Dvo%ák, the Finale of
'Firebird' by Stravinsky, the Finale of 'Swan Lake' by Tchaikovsky and 'La Donna è
mobile' from 'Rigoletto' by Verdi.

Some piano pieces in B major:

Beethoven: Piano Concerto no. 5 in E flat major opus 73 'Emperor' - slow movement,
Adagio un poco mosso

Brahms: Piano trio no. 1 opus 8

Chopin: Scherzo no. 1 in B minor opus 20 – the middle section
Mazurkas opus 41 no. 3, opus 56 no. 1 and opus 63 no 1
Nocturnes opus 9 no. 3, opus 32 no. 1 and opus 62 no. 2

C flat major

The key signature of C flat major has seven flats. Its enharmonic equivalent is B major
with five sharps. Its relative minor is A flat minor. Its tonic minor is C flat minor which
is usually replaced by B minor (because C flat minor, which would have ten flats, is not

normally used). The scale of C flat major has the following notes: C flat [B], D flat, E
flat, F flat [E], G flat, A flat, B flat and C flat [B].

C flat major is the only major or minor key, other than theoretical keys, which has 'flat'
or 'sharp' in its name, but whose tonic note is the equivalent of a natural note (a white
key on a keyboard instrument).

C flat major is the home key of the harp, with all its pedals in the top position, and is
considered the most resonant key for the harp.

The middle section of Chopin's 'Contredanse' in G flat major is written in C flat major.

B minor

The key signature of B minor has two sharps. Its relative major is D major. Its tonic
major is B major. The natural minor scale of B minor consists of the notes B, C sharp, D,
E, F sharp, G, A and B.

In baroque times B minor was regarded as the key of passive suffering. Schubart
regarded B minor as a key expressing a quiet acceptance of fate and very gentle
complaint something commentators find to be in line with Bach's use of the key in the St
John's Passion. Galeazzi wrote that B minor was not suitable for music in good taste.
Beethoven labelled a B minor melodic idea in one of his sketchbooks as a 'black key'. It
is a common key used in rock, folk, country and other guitaristic styles because the
standard tuning of a guitar causes all the open strings to be scale degrees of B minor. The
Dvo%ák cello concerto is in B minor.

Some piano pieces in B minor:

Chopin: Sonata opus 58 and Mazurka opus 33 no. 4

Liszt: Sonata

Franck: Prelude, Chorale & Fugue

KING OF INSTRUMENTS

The piano, like the organ, is known as the king of instruments. The piano has earned this
title for a number of reasons. Its tonal range covers the full spectrum of any instrument of
the orchestra from below the lowest note of the double bassoon to above the top note of
the piccolo. It has the ability to produce melody and accompaniment at the same time,
and it has a wide dynamic range. It is also the largest instrument, apart from the pipe
organ, the most versatile and one of the most interesting.

KLINDWORTH

Life

Karl Klindworth (1830-1916) was born in Hanover on 25 September 1830 and died in Stolpe, near Potsdam, on 27 July 1916. He settled in Hanover as a teacher and composer and from there he went to Weimar in 1852 where he studied with Franz Liszt (1811-1886) at the Altenburg. Among his fellow pupils were Hans von Bülow (1830-1894) and William Mason (1829-1908). Liszt completed his monumental Sonata in B minor in February 1853 and Klindworth was his first pupil to play the Sonata, which was then in manuscript. He learned it in six days and performed it from memory for Liszt. Klindworth heard Liszt himself play his Sonata on 7 May 1853 and on 15 June 1853 and probably in between on 4 June 1853.

Klindworth moved the next year to London and subsequently on 5 April 1855 he played the Sonata for Wagner and became on friendly terms with him. Klindworth remained in London for fourteen years, studying, teaching and occasionally appearing in public. He moved to Moscow in 1868 to take up the position of professor of piano at the Moscow Conservatorium where he taught until 1884. While in Russia he completed his piano arrangements of Wagner's Ring Cycle which he had commenced in 1855 during Wagner's visit to England. He also completed his critical edition of Chopin's piano works.

On his return to Germany he became a conductor of the Berlin Philharmonic in 1882, in association with Joachim and Bullner. He was also the conductor of the Berlin Wagner Society and founded a music school which merged with the Scharwenka Conservatory in 1893. He remained in Berlin until 1893, when he retired to Potsdam, continuing to teach.

He composed a number of pieces for the piano including twenty-four studies in all the keys. He edited the Beethoven piano sonatas and the Liszt piano concertos and Transcendental Studies. He adopted Winifred Williams, who married Siegfried Wagner,

Richard Wagner's son. Klindworth's pupils included Georgy Catoire, Sergei Liapunov, Ethelbert Nevin and Edouard Risler. Karl Klindworth did not make any discs or rolls.

Klindworth D natural in the Liszt Sonata

José Vianna da Motta (1868-1948) was one of Liszt's last pupils, at the Hofgärtnerei in Weimar. His notes, dated 'Spring 1924', to the Liszt Piano Sonata are contained in his editor's report in the Franz Liszt-Stiftung edition. The Sonata and several other works, together with his notes, were reprinted by Dover Publications, Inc, New York, in 1990.

Motta had this to say about the D in bars 738 and 740, in the coda to the Sonata: 'The Liszt pupils have some doubts as to whether the first note should be D sharp or D natural. Manuscript and published sources have D sharp. In her Liszt-Pädagogium, Ramann says somewhat laconically, without foundation: "the D sharp should not be changed to D natural". On the other hand, Klindworth assured the editor that he played D natural for the master at the latter's instruction. In this connection he called attention to the continuity of the harmony in which the C double sharp [bar 743] continues the previous

D natural enharmonically, while the anticipation of the D sharp in the succeeding final
cadence would not be as beautiful. Played with the minor suspended note D natural …
the chord contains a twinge of bygone sorrow; with D sharp it seems considerably more
peaceful, cooler. It is quite conceivable that the master wanted to change the D sharp to
D natural later, after the publication of the sonata. However, I have not yet been able to
find a reliable document.'

Motta acknowledged in his notes having consulted the autograph manuscript of the
Sonata with the permission of the Marchese di Casanova, so it follows that the
manuscript was in the Marchese's possession no later than, and probably well before,
Spring 1924. Motta and Arthur Friedheim (1859-1932) were fellow Liszt pupils at the
Hofgärtnerei in the 1880's and Motta either did not know the provenance of the
manuscript or, as is more likely, did know that the Marchese had acquired it from
Friedheim (if this was the case) but avoided any public disclosure about it in his notes to
the Sonata in the 'Old Liszt Edition'. Motta had discussions with Friedheim when Motta
was preparing 'Harmonies Poétiques et Religieuses' for publication. We know this
because in Motta's notes, dated 'Summer 1926', he refers to a symbol in 'Bénédiction de
Dieu' (which is the third piece in that collection of six pieces) which 'should, as Arthur
Friedheim told me, simply signify a long pause.' Professor Kellermann is referred to
once in those notes and twice in the notes to the Ballades.

Motta makes no other references by name to any other Liszt pupils in his notes to the
Sonata, the Harmonies Poétiques et Religieuses, the Ballades, the Bénédiction de Dieu',
the Consolations or the Légendes. It seems likely that Motta discussed the Sonata with
Friedheim as they had been fellow pupils together and had been in discussion over
'Bénédiction de Dieu'. It seems, then, that Friedheim was included in the 'Liszt pupils'
indicated by Motta's statement that the 'Liszt pupils have some doubts as to whether the
first note should be D sharp or D natural'. If this is so then the mystery deepens because

Friedheim on a number of occasions played the Sonata for Liszt and performed it in his presence and had the opportunity to ask Liszt for his authoritative answer and, if he had received an answer, would have conveyed it to Motta. Unfortunately, Friedheim's Triphonola reproducing piano roll of the Sonata has not been located by the present writer so we do not know whether Friedheim played the D sharp or D natural.

In any event, accepting that Klindworth did in fact play D natural for Liszt, and at Liszt's instruction, this may have been before Klindworth left Weimar in early 1854 to settle in London, most likely when he performed the Sonata from memory for Liszt shortly after it was completed in February 1853. The Sonata was published and printed copies became available from April 1854 and Klindworth, by then in London, would have first seen a printed copy a week or so after he received Liszt's letter to him of 2 July 1854 in which Liszt enquired as to the best way of mailing him a printed copy. Kenneth Hamilton expresses the view that if Liszt 'did indeed instruct Klindworth to play D natural then it can only have been a short-lived change of mind soon after the Sonata's publication.' In the present writer's view, however, Liszt's 'D natural' idea may have occurred well before publication, even before a manuscript was sent to the publishers, and Liszt may

have simply forgotten to notify the publishers so as to have it incorporated into the original edition of 1854 or, for that matter, the 1880 reprint.

August Stradal (1860-1930), the Bohemian pianist who later entered Liszt's masterclass at the Hofgärtnerei, Weimar, in September 1884, had played the Sonata for the composer as a teenager in the 1870s. By this time the D natural controversy was well established, if not resolved, because Liszt's official biographer Lina Ramann, working on notes taken by Stradal, wrote in her Liszt Pädagogium that 'the D sharp should not be changed to D natural'.

Liszt pupil, Emil von Sauer (1862-1942), heard Arthur Friedheim perform the Sonata in Liszt's presence on 23 May 1884. The Peters edition by Sauer printed D sharp without comment, as did the Augener edition by Thumer, the Schirmer edition by Liszt pupil Rafael Joseffy (1853-1915) and the New Liszt Edition. The autograph manuscript (as reproduced in the Henle facsimile edition) clearly has D sharp. Hamilton, at page 58, states that D sharp is in all the editions he has seen. These would presumably include the original Breitkopf & Härtel edition and the editions by Liszt pupils Eugen d'Albert (1864-1932) and Moriz Rosenthal (1862-1946). Hamilton refers, at page 62, to the decision of the New Liszt Edition not to publish 'Liszt's various occasional instructions presumably made during teaching and preserved in a copy of the first edition of the Sonata now held in the Academy of Music, Budapest', a decision which at this stage prevents the possibility of any elucidation from that source of the Klindworth D natural question.

Hamilton expresses the view that 'the D natural reading is much inferior to the D sharp, casting an unwanted gloom over the atmosphere of fragile expectancy' and states that he has 'yet to hear any performance in which D natural was played'. The present writer notes, however, that Liszt pupil Eugen d'Albert, who was one of Liszt's most brilliant pupils and whose playing was much admired by Liszt, played the D natural in his 1913

Welte piano roll recording. The present writer ascertained this for the first time in 2004 when he was listening to this roll being played back by Denis Condon at his studio in Newtown, Sydney. D'Albert's recording of the Sonata was issued on CD (together with Ernest Schelling's recording) and was included with, and discussed in, the present writer's book 'Franz Liszt's Piano Sonata'. D'Albert may have got the D natural idea from Karl Klindworth who lived until 1916, or maybe he got it direct from Liszt. D'Albert's recording provides convincing support for the Klindworth tradition. The present writer has never heard the D natural played in any other performance or recording.

The Klindworth D natural (bars 738 & 740) preserves the D natural in the original statement of the second motif (bar 10). It also preserves the D natural, or its equivalent in other keys, in its subsequent transformations during the Sonata. The D natural is eventually transformed to a D sharp in the triumphant Prestissimo section (bars 683 – 695), so that the Klindworth D natural is a reversion to the original D natural thus detracting somewhat from the emotional achievement of the Prestissimo section.

The present writer agrees with Hamilton's view that this 'is no paltry change, for the D natural gives the melody a completely different, depressive, quality and totally changes the character of this section.' The present writer does not agree, however, that the D natural is 'much inferior' but does believe that it is less consistent with, interrupts, or delays the commencement of, the 'atmosphere of fragile expectancy' which Liszt creates towards the very end of the Sonata.

The full truth surrounding the Klindworth D natural cannot be established in the light of present knowledge and it must remain for the time being, or perhaps forever, an unsolved mystery in the saga of Franz Liszt's piano sonata and in the byways of musical history.

KOCHEL

Ludwig von Köchel (1800-1877) was an Austrian musicologist, writer, composer, botanist and publisher. He is best known for cataloguing the works of Mozart and originating the K numbers by which they are known. As only about a quarter of Mozart's music was published in his lifetime his opus numbers have never been used to any extent.

Köchel published his catalogue in 1862. It consisted of 551 pages and was entitled, in German, 'Chronological-Thematic Catalogue of the Complete Musical Works of Wolfgang Amadeus Mozart, With an Accounting of His Lost, Incomplete, Arranged, Doubtful, and Spurious Compositions'. It was the first catalogue of Mozart's works on such a scale and with such a level of scholarship behind it. Köchel also arranged Mozart's works into 24 categories, which were used by Breitkopf & Hartel when they published the first complete edition of Mozart's works from 1877 to 1910, a venture partly funded by Köchel.

A reference to a work by Mozart these days usually includes a reference to its K number, for example, 'Mozart's piano concerto in A major K488'. This indicates that, according to Köchel's reckoning, this was the 488th work Mozart composed. Köchel catalogue

numbers not only attempt to establish chronology but are also a convenient shorthand
way of referring to Mozart's works. Thus Mozart's piano concerto in A major K488 is
often referred to as the 'the K488' which would have the advantage also of distinguishing
it from its less well-known counterpart the piano concerto in A major K414.

Köchel's numbers are a quick way to estimate when Mozart composed a particular work.
Where a Kochel number is greater than 100, one may divide it by 25 and add ten. This
gives an estimate of Mozart's age in years at the time of composition and if one adds
1756, which is the year of Mozart's birth, this gives an estimate of the year of
composition.

Since 1862, Köchel's catalogue has undergone several revisions to correct estimates of
dates of composition and to include further material in the light of subsequent
musicological research. A new catalogue is under preparation which takes Köchel's
original catalogue as its starting point. It relegates all spurious works, drafts and

fragments to an appendix, and will prefix an asterisk to any Köchel number that no longer
bears chronological significance.

Samples of a few useful Köchel numbers for a pianist are:

K331 Piano sonata in A major
K333 Piano sonata in B flat major
K448 Sonata for two pianos in D major
K466 Piano concerto in D minor
K488 Piano concerto in A major
K491 Piano concerto in C minor
K576 Piano sonata in D major

KRAUSE

Martin Krause was born in Lobstadt, Germany, in 1853 and died in 1918 as a result of the
influenza epidemic. He studied with his father and later with Reinecke and Wenzel at the
Leipzig Conservatory. He had already commenced a successful career as a pianist and
teacher when he met Liszt in 1882. He played for Liszt in 1883 and for three years, until
Liszt's death, was in constant communication with Liszt and his pupils. He was at
Liszt's funeral at Bayreuth with Arthur Friedheim, Alfred Reisenauer, Alexander Siloti,
Walter Bache, William Dayas, Bernhard Stavenhagen, István Thomán and August
Göllerich.

Krause was one of the founders and became the mainstay of the Liszt Society in Leipzig.
He was also a highly respected music critic, and taught in Dresden and Munich before
joining the faculty of Berlin's Stern Conservatory. His most celebrated pupil was
Claudio Arrau to whom he gave numerous Lisztian insights. Martin Krause did not make
any discs or rolls.

LACHMUND

Carl Lachmund was born in Boonville, Missouri, on 27 March 1853 and died in Yonkers,
New York, on 20 February 1928. He studied with Hiller and Gernsheim in Cologne, with
Moszkowski and the Scharwenka brothers in Berlin, and with Liszt in Weimar. He was a
pupil of Liszt for a period of three years, which was longer than that of any other

American pupil. He taught at the Scharwenka Conservatory in Berlin, in Minneapolis, and in New York City from 1891 until his death. He founded the Women's String Orchestra Society in New York City in 1896 and was its conductor for twelve years. He was a pianist and composer, and was the author of a substantial book 'Living with Liszt' which was based on diaries kept by him. It is an irreplaceable source of material about Liszt's activities at Weimar during the period 1882-84. Lachmund did not make any discs or rolls.

LAMBERT

Alexander Lambert was born in Warsaw in 1862 and died in New York in 1929. At the age of twelve he played for Anton Rubinstein who advised that he should study at the Vienna Conservatorium. He later became a pupil of Julius Epstein. He made his début in 1881 in New York. He returned to Europe and toured Germany and Russia before spending a period in 1884 with Liszt at Weimar. He studied composition with Bruckner in Vienna and gave concerts with Joachim and Sarasate.

In 1884 he returned to America where he resumed performing. He became Director of New York College of Music in 1888 and held that position until he retired in 1906, having given up concert work in 1892. He wrote 'Piano Method for Beginners' and 'A Systematic Course of Studies'. His pupils included Vera Brodsky, Albert von Doenhoff, Jerome Kern, Mana-Zucca, Nadia Resienberg and Beryl Ruinstein. Alexander Lambert did not make any Liszt discs or Liszt rolls.

LAMOND

Life

Frederick Lamond was born in Glasgow on 28 January 1868 and died in Stirling, Scotland, on 21 February 1948. He received his first piano lessons from his brother David, and as a boy also studied organ, oboe and violin. He studied in Frankfurt at the Raff Conservatory with Bülow, Max Schwarz and Anton Urspruch, and in Weimar with Liszt in 1885-86. He also studied with Clara Schumann.

After his Berlin début in 1885 he regularly toured throughout Europe and the United States, being noted for his interpretations of the piano works of Beethoven and Liszt. He performed Liszt's Don Giovanni Fantasy at the Liszt Festival which was held at the Liszt Academy of Music, Budapest, from 21 to 25 October 1911. He married a German actress and settled in Berlin in 1904, remaining there until the start of World War I. He then moved to London. Over the years he appeared in concerts in most European cities.

He taught at The Hague Conservatory, at the Eastman School of Music in 1923-24 and at

the Music Academy in Glasgow from 1939 to 1941. He appeared as soloist with the
Philadelphia Orchestra during the 1924 season. He finally returned to Scotland and died
at Stirling.

Frederick Lamond wrote ‘Beethoven: Notes on the Sonatas’ (Glasgow, 1944) and ‘The
Memoirs of Frederick Lamond’ (Glasgow, 1949). His pupils included Rudolf am Bach,
Jan Chiapusso, Gunnar Johansen and Ervin Nyiregyhazi. He made Liszt discs and made
Liszt rolls, two of which, Liebestraum no. 3 and Un Sospiro, are on CD.

Lamond &Liszt

Frederick Lamond remembers Franz Liszt:

With the concurrence of Hans von Bülow, who was the honorary president of the Raff
Conservatoire [in Frankfurt], I set out for Weimar, armed with a letter of introduction to
Liszt. It was a serene Sunday morning in the early days of June, 1885. I was
accompanied by Arthur Friedheim, one of the best pupils of Liszt, who acted as his
secretary. The meeting took place in the music room of Liszt's house, which was a villa
called the Hofgärtnerei, in the grounds of the Grand Ducal Palace. I remember it as a
pleasant room with tall windows looking on to the park, which was interspersed with an
occasional oak tree and some sycamore bushes. It breathed the atmosphere of infinite
peace and culture; something of the spirit of Goethe and Schiller hovered over the house:
it was indeed a haven of rest and a source of inspiration for the Poet and Musician. In the
room were two pianos – a Bechstein grand and an Ibach upright. There were no portraits
on the wall, but on the writing desk were two small photographs – one of Hans von
Bülow and the other of Marie Moukhanoff, a life-long friend of Liszt. Off the study on
the right-hand side of the room, as I saw later, was Liszt's bedroom. Over the bedstead
hung a large cross and a picture of his name-saint, St Francis of Assisi.

Suddenly the door of his bedroom opened, and there before me stood the man who as a
child had received the kiss of consecration from the mighty Beethoven himself: who had
been, during their lifetime, the friend of Chopin, of Paganini: the pioneer for Hector
Berlioz and Richard Wagner: the inventor of a new forming orchestral music, namely the
symphonic poem: the teacher, the preceptor of Carl Tausig and Hans von Bülow, and all
the great pianists from the 'forties of the last century down to that day in 1885. Here was
the astounding personality who had exercised such an incredible influence on music, not
only in France and Germany, but in Russia. It would have been a moving experience to
meet such a man today. To the boy I was then it was simply overwhelming.

He read the letter of introduction, turned to me with his commanding, yet kindly, eye and
said: 'Schwarz writes that you play among other things the Fugue from Opus 106.' Here

he hummed the theme, which sounded from his lips like the growl of a lion, and said,
giving me a friendly slap on the shoulder: 'Tomorrow you play the Fugue from Opus
106' – and the interview was at an end. I rushed from that room in an indescribable state
of mind. Friedheim, my good friend, followed me in more leisurely fashion, murmuring:
'Isn't he wonderful!' Ah – glorious youth! As we wandered down the alley on that
unforgettable Sunday morning, all the birds on the trees – the innumerable bullfinches,
the magpies, the blackbirds, the robin red breasts – seemed to warble more joyously,
more melodiously than usual. I took it for granted that they were singing 'St. Francis's
Sermon to the Birds' one of the finest of Liszt's inspirations.

We who were studying with Liszt, met together every second day at the Hofgärtnerei.
Sometimes there were only a few of us. He could be very strict, even severe in his
remarks. The mere mechanical attainments of pianoforte technique meant very little to
him. Speed, pure and simple, of which so much is made by many pianists of the present
day, he held in contempt. I remember a pianist who was performing Chopin's Polonaise
in A-flat with great gusto. When he came to the celebrated octave passage in the left
hand, Liszt interrupted him by saying: 'I don't want to listen to how fast you can play

octaves. What I wish to hear is the canter of the horses of the Polish cavalry before they
gather force and destroy the enemy.'

These few words were characteristic of Liszt. The poetical vision always arose before his
mental eye, whether it was a Beethoven sonata, a Chopin nocturne, or a work of his own,
it was not merely interpreting a work, but real reproduction. Let us take an example, the
C-sharp minor variation from Schumann's 'Etudes Symphoniques'. No other pianist –
and I have heard them all – ever got that sighing, wailing, murmuring sound of the
accompaniment in the left, and certainly no other pianist played the noble melody in the
right hand with such indescribable pathos as Liszt did.

At one of the lessons in Weimar, a Hungarian pianist played the Concerto in A major,
with my good friend Friedheim playing the orchestral accompaniment on a second piano
from memory. The orchestral part is rather complicated. Liszt said to Friedheim: 'What!
You play the orchestral part from memory?' And Friedheim answered: 'Yes, and I love
every note of it.' I shall never forget the solemn look on Liszt's face, as he raised his
hand and with eyes uplifted, he said quietly: 'I can wait' – 'Ich kann warten'.

I played all the principal pieces of my repertoire at those lessons in Weimar, and followed
Liszt to Rome and again to London in April, 1886. The last concerts he ever attended
were a concert given by Stavenhagen, and a recital given by myself in St. James's Hall in
London.

Leaving Berlin on the evening, 22nd December, 1885, I bade farewell to my sister, who
travelled afterwards the same night to Frankfurt. Although enthusiastic about Liszt, my
sister thought the Italian journey a dubious affair, but seeing that my mind was made up,
no further objections were raised.

Florence appeared so clean early in the morning, and after breakfast we took our seats in
the train bound for Bologna and the capital, arriving punctually at 3:30 P.M. There the
servant Eugenio was waiting for us. Captain Cooper-Weigold did not forget his promise

to bring me to Liszt's hotel. Here I found my Weimar colleagues of the previous summer,
Stavenhagen and Ansorge, who were staying there. They were surprised but glad to see
me. A bedroom was soon reserved for me, and taking leave of my kind friend, Cooper-
Weigold, I was soon in bed utterly worn out.

The next morning I awoke to the sounds of labourers working under the direction of a
priest in a courtyard close to my bedroom. The brightness of the early morning acted like
an incentive to my spirits. The waiter brought me steaming black coffee. Forgotten was
all fatigue. I soon dressed. Stavenhagen informed me that all the pupils, Ansorge,
Thomán, Stradal, Miss Schmalhausen, were staying at the hotel, and that I would be the
sixth. Thomán offered to bring me to Liszt in the afternoon; Stavenhagen accompanied
us. There we found the grand old man who embraced me with the words: 'Ach, der
Schotte!' The Maestro appeared to be in an excellent mood, and was interested to know
what new pieces were added to my repertoire. I replied 'Islamey' by Balakireff, and the
Beethoven 'Diabelli' Variations.

I observed that Anton Rubinstein had played 'Islamey' at his last historical concert in Berlin and that he used comparatively little pedal. The master said; 'There he was right. I thought it a wonderful performance.'

Liszt never charged a fee from any of his pupils, and we all looked upon him with a feeling akin to adoration. Felix Weingartner, the only conductor who understood the genius of Liszt the composer, and who interpreted as no one else did gigantic works like the 'Faust' and 'Dante' symphonies – works strangely neglected by British conductors – once said to me, 'Liszt was the decentest of them all.' The word 'decent' in German seems a strange one to apply to this extraordinary personality, but the more I think of it, the more I realize it's the right epithet for Liszt. Indeed I go further than that. Liszt was the Good Samaritan of his day and generation.

Let us today honour Franz Liszt, that wonderful personality, that fiery spirit and truly great man. Let me assure my readers that I'm profoundly grateful to Providence to have been one of his last pupils. To those of us who knew him, he remains, after nearly sixty years, something much more vital than a memory, and if we were ever tempted to forget, it is easy to recall him in the music he played so incomparably.

Source: 'The Memoirs of Frederick Lamond' Glasgow, 1949, chapter 5, excerpted as Appendix A: The Piano Master Classes of Franz Liszt 1884-1886: Diary Notes of August Göllerich': Edited by Wilhelm Jerger: translated, edited, and enlarged by Richard Louis Zimdars: Indiana University Press: Bloomington and Indianapolis.

LEARNING

Children who learn the piano tend to do better at school. This has been attributed to the discipline, eye-hand coordination, building of social skills, learning of a new language (music) and the pleasure derived from making one's own music. Anyone considering a career in music should consider studying the piano first.

LEITERT

Georg Leitert (1852-1902) was a pianist and Liszt pupil. On Monday 3 May 1869, as a seventeen year old, he performed Beethoven's 'Hammerklavier' Sonata and Liszt's Sonata in the small auditorium of the Concert Hall in Budapest. Liszt pupil Sophie Menter was present as were Liszt himself and his close musical acquaintances. Among the first pupils to arrive at the Hofgärtnerei in Weimar in the early part of 1869 were Georg Leitert and Rafael Joseffy. During the spring of 1873 Leitert was also present as was Liszt's new pupil from Chicago, Amy Fay. Georg Leitert did not survive into the recording age.

LESCHETIZKY

Life

Theodor Leschetizky (1830-1915) was a Polish pianist, teacher and composer. This was the germanised name he used, the Polish spelling being Teodor Leszetycki.

From an early age he was recognised as a prodigy, and after studying in Vienna with Carl Czerny and Simon Sechter he became a teacher at fourteen and by the age of eighteen he was a well-known virtuoso in Viennese music circles. Besides performing he became a very influential piano teacher, first at the St Petersburg Conservatory, which he co-founded with Anton Rubinstein, and subsequently in Vienna.

His pupils included many of the most renowned pianists of their time, such as, Fanny Bloomfield-Zeissler, Katharine Goodson, Ignaz Friedman, Ignacy Paderewski, Artur Schnabel, Alexander Brailowsky, Ossip Gabrilowitsch, Benno Moiseiwitsch, Mark Hambourg, Elly Ney, Severin Eisenberger and Mieczyslaw Horszowski. Several pupils also became noted teachers, including Isabelle Vengerova, Anna Langenhan-Hirzel, Richard Buhlig and Czeslaw Marek.

Leschetizky was also a composer, having under his name over seventy piano pieces, two operas, several songs and a one-movement piano concerto.

He was married four times. His first wife Anne de Friedbourg was a fine singer and his subsequent wives, Annette Essipov, Eugenia Donnemourska and Gabrielle Rosborska, had been his pupils.

On 18 February 1906 he recorded twelve reproducing piano rolls for Welte-Mignon including seven of his own compositions. He died in Dresden, Germany on 14 November 1915.

Besides his teacher Carl Czerny, the Bohemian pianist Julius Schulhoff probably had the greatest impact on Leschetizky. Leschetizky heard him when he was about twenty years old and was amazed by ‘that cantabile, a legato such as [he] had not dreamed possible on the piano, a human voice rising above the sustaining harmonies!’ Leschetizky then tried

very hard to find that touch which produced such beautiful tones. He stopped playing pieces and just worked on exercises in order to train his fingers. Schulhoff, who was a friend of Chopin, and probably absorbed some of his style of playing, probably had the biggest influence on Leschetizky's piano playing besides Czerny.

Another influence on Leschetizky was Anton Rubinstein. He talked often with his pupils about Rubinstein's way of breathing between phrases and in pauses. Leschetizky learned that 'there is more rhythm between the notes than in the notes themselves.'

Leschetizky himself wrote nearly nothing about his teaching but several of his pupils and assistants described his way of teaching. Ethel Newcomb and Annette Hullah wrote books about their studies with Leschetizky, Countess Angele Poptocka wrote an 'intimate' biography of him. Two of Leschetizky's studio assistants, Malwine Bree and Marie Pretner, wrote technical manuals

Leschetizky emphasised that he did not have a method but he did approve the manual by his studio assistant Malwine Bree entitled 'The Groundwork of the Leschetizky Method'.
Leschetizky never taught beginners so that when he said he did not have a method he meant a method for pianists who are already highly skilled pianists. Malwine Bree's manual dealt with basic exercises for pupils not yet at a technical level to be accepted by Leschetizky himself.

The similarities in the way of playing among his pupils, in terms of technique not interpretation, indicate that Leschetizki had a basic method of playing the piano. Bree's manual did not deal with interpretation for which Leschetizky refused to have a system.
Paderewski said: 'There are principles, you will agree, that are to be uniformly inculcated in every pupil – that is breadth, softness of touch and precision of rhythm. For the rest, every individual is treated according to his talent.'

One of the things most Leschetizky's pupils had in common was their position at the piano. They sat rather straight on the piano stool and did not make any inessential movements. Leschetizky explained the right position at the piano with the analogy of a horseman. A horseman sits unconstrained and erect on his horse and as the horseman yields to the movement of his steed so the pianist should yield to the movements of his arms as far as necessary. Leschetizky did not approve of posing, such as leaning back to show that one is inspired. Nor did he approve of carelessness at the piano.

Leschetizky's pupil Moiseiwitsch could play the most expressive cantabile or the most exuberant bravura with the same facial expression and very little movement. Leschetizky compared muscular relaxation in piano playing with the deep breathing of a singer.

Another characteristic in the playing of Leschetizky's pupils was their beautiful tone. He was always looking for the purest and most beautiful tone and believed that a good sound is made by the brain not the hands. He always emphasised the deepest concentration

during practice. He suggested that one should stop after a few bars and consider if one had played what one really wanted. Only if the right sound sound and interpretation had been achieved should one go on. Leschetizky also said that 'listening to the inward singing of a phrase was of far more value than playing it a dozen times' and that 'the best study could be done away from the piano.'

Moiseiwitsch said that Leschetizky never taught pupils the same piece in the same way.
Fannie Bloomfield-Zeissler said that 'he studied the individuality of each pupil and taught him according to that individuality. It may be that this individual treatment of each of his pupils was his actual method and what made him so successful as a teacher.

Paderewski on Leschetizky

Just before he left for Canada to begin a concert tour, yesterday afternoon, Paderewski granted [November 1915] one of his rare interviews to a reporter of The New York Times, who talked with him about the career of Theodor Leschetizky, the famous piano

teacher who died abroad last year in his eightieth year. Paderewski had studied with
Leshetizky when he began his career as a virtuoso.

In discussing his celebrated teacher and the latter's aims and methods Mr. Paderewski
incidentally told facts not generally known about his own career.

'To all of those who knew and were associated with Leschetizky,' said the pianist in
beginning his talk, 'this will be a sad blow. But after all, he had done what is not granted
to every man: finished his work before the end came. His artistic career ended a few
years ago with great things accomplished. Now the mighty tree has fallen. But there are
offshoots not only where it fell but all over the world which will grow up in the image of
the parent tree, so great was the vigor of the parent tree, so great was the vigor drawn
from roots that penetrated far into the soil.

My own contact with Leschetizky began in 1885. Up to that time I had been principally a
composer and had had that career only in mind. But I found after a while that my
compositions were not becoming known, that nobody was playing them. So I resolved to
become a virtuoso in order that I could be an exponent of my own works. I therefore
went to Leschetizky and asked him for a few lessons.

I very well remember my first meeting with him. I went to his house in Vienna and sent
up my card. When I was ushered into his presence I found he knew my name and had
heard of my compositions. He asked me what I was doing in composition and requested
me to play some of my new things which I did immediately. He was quite enthusiastic,
called some of his pupils in, and had me repeat some of the numbers.

When I talked to him about becoming a piano virtuoso, however, his enthusiasm waned.
He told me I could scarcely expect to become a successful public performer because I
was already 25 years old, and that was too late to start. However, he agreed to give me
some lessons, and I took nine or ten, I forget exactly how many. At not time during this
period was he very encouraging to my hopes, and I do not believe he thought I would

make a virtuoso.

After a short time I had to leave. I was not well off and had to earn a living in some way, so I could not afford to indulge my desire to take piano lessons. Leschetizky at this time was kind enough to recommend me for the post of professor of pianoforte and composition at the Conservatory of Strassburg, and I stayed there for a year and a half. During this time my position compelled me to appear in public as a pianist, and my experiences confirmed my belief that I could be a virtuoso, so I returned to Leschetizky and studied with him for several months.

'After this I had some success in public appearances in Vienna and Paris but I realized I had not an extensive enough repertoire, so within a year I returned again to Leschetizky and studied again for a few months. This was in 1887, and was the last time I studied with him.

Leschetizky was a noble, generous, and broad-minded man. His attitude toward life and toward art was exemplified by the fact that many of his students had their lessons from him entirely free, when they could not pay. He could easily have been rich. He was the formost pedagogue during several generations and could, like others in the same position in other times, have become a millionaire. They knew how to keep what they had and wanted to. But Leschetizky was very generous. He died poor. I do not believe he owned anything much but his house in Vienna.

He was lively and full of good humor. There was nothing he enjoyed more than a good anecdote or a good joke. Some people called him “difficult” but I would rather say he was moody, like all great artists – and do not forget he was a great artist, besides being a great teacher.

One of his idiosyncracies was to walk at night. He took no exercise during the day at all, but after midnight or 1 o’clock he would set out for a walk and often be gone several hours.

The essence of Leschetizky’s instruction was that every one of his pupils had to play musically. Brilliance and technical skill were put second, or rather let us say he considered it merely a matter of course and worthy of no particular notice that one who aspired to be a pianist should at first have conquered the difficulties that stood in the way, should have agile fingers and supple wrists.

Those ‘who know the ‘brilliant” school that had prevailed, in which dazzling “effects” were the demand of the hour, will know that at that time a man who demanded above everything else that the inner spirit and the beauty of a composition should be brought out differed from the average.

That is why the “Leschetizky method” is not, as it is often referred to, a set of exercises for building up a technique. No such thing merely could result in the condition that I believe to be a fact – that every one who studied with Leschetizky plays more musically

than the mass of students of any other one man or system.

Music must be lyric first. The nearer an instrumental player can approach the singer, the more essentially musical is his work. That is what Leschetizky cared for – to have the lyric side of the art in the place of most emphasis.

To a great extent he derived his first conception of this spirit from Schulhoff, who was the first of the virtuosos to play with a big, singing tone. Schulhoff influenced Rubinstein and all the pianists of his time, and on Leschetizky the influence was great. He was never reticent about admitting the debt he owed Schulhoff, and never asserted that the origin of the ideas he exemplified lay entirely in himself. This was characteristic.

As a virtuoso Leschetizky could have been as great as the greatest, had he not chosen to devote his principal attention to teaching. Liszt and Rubinstein represented the summit of achievement at the time, and while their influence on the public was unlimited their

influence in forming a tradition to be carried on by pupils could not be compared to that of Leschetizky.

He was the next dominating figure in the world of teaching in succession to the great Czerny, whose pupil he was, and his ascendency marked new ideas and new standards. It would be a task not to be lightly undertaken to apportion the influences that have made modern piano playing among the composers, the manufacturers who improved instruments, a man like Liszt, who was a great artist and a great creative force, and a man like Leschetizky, who realized the new influences and spread them through his teaching. But there can be no doubt that Leschetizky and his pupils were a great element in improving pianoforte playing all over the world.

As for me, I have the greatest affection and the deepest gratitude toward Leschetizky, but I know I am not speaking for myself alone, but on behalf of scores of others who could perhaps better tell of the generosity, the kindness, the devotion, and the disinterestedness with which he treated all music students. I and they owe him an immense debt, and will always cherish his memory.' [The New York Times, 22 November 1915]

LIAPUNOV

Sergei Liapunov (1859-1924) was a pupil of Mily Balakirev (1837-1910) with whom he shared a love of Liszt's music. Liapunov had earlier been a pupil of Karl Klindworth (1830-1916) to whom he dedicated his Sonata in F minor opus 27 (1908). Liapunov's sonata is based even more closely on Liszt's Sonata than is Reubke's. 'It is not a work of the very first rank, but is melodically strong and carries off its debt to Liszt with some panache. The keyboard writing is skilful and well contrasted; it generally sounds more difficult than it actually is.'

LIEBLING

Georg Liebling was born in Berlin on 22 January 1865 and died in New York on 7 February 1946. He was one of four Liebling brothers, Georg, Emil, Saul (Solly) and Max,

from a prominent German-American musical family.

Georg (1865-1946) and Emil (1851-1914) were both pupils of Theodore Kullak before they went to Liszt. Emil was a concert pianist, composer and teacher who moved to the United States in 1867 and settled in Chicago where he died in 1914. Saul (Solly) is sitting at the front left of the famous group photograph taken outside Armbrust's restaurant. Saul died young, not long after his studies with Liszt were finished. The fourth brother was Max who became prominent as a teacher in New York.

Georg Liebling was a composition pupil of Henrich Urban and Heinrich Dorn, and when only sixteen was appointed a professor in the Kullak Conservatory in Berlin. He held that position until 1885, meanwhile making successful concert tours in Germany and Austria. From 1885 to 1889 he toured Europe with steadily increasing success. In 1890 he was appointed court pianist to the Duke of Coburg. From 1894 to 1897 he directed a

music school of his own in Berlin. In 1898 he went to London as a professor in charge of the masterclasses at the Guildhall School of music where he remained for nine years. From 1908 to 1917 he was director of his own conservatory in Munich. After 1917 he made several highly successful concert tours. He moved to the United States in 1924, eventually settling in Hollywood, and died in New York in 1946. His compositions include symphonic works, operas, an oratorio, a violin concerto, a piano concerto, chamber music, songs and numerous piano pieces. Liebling made a Liszt disc and made two Liszt rolls which are on CD. The rolls are of Hungarian Rhapsody no. 4 and the Waltz from Faust.

LISZT

Innovations

Franz Liszt (1811-1886) is one of the four great romantic composers for piano, the others being Chopin, Schumann and Brahms.

Liszt was the greatest pianist of all time and wrote many original works and arrangements for the piano. He possessed the most pianistic mind in history and expanded and revealed the full potential of the piano more than any other composer. His innovations in keyboard technique have never been equalled. Liszt's piano and other compositions bewildered, inspired and influenced theis H imaginations of his own era and set the stage for the late romantic, impressionistic and atonal schools. His music made a deep psychological and emotional impact.

Liszt used the device of transformation of themes, where a motif is varied, developed and transformed into different themes expressing contrasting emotions, most significantly in his epoch-making Sonata in B minor, in other piano works and in his symphonic poems, piano concertos and symphonies.

Anecdotes

Liszt used to accompany the pieces which his pupils performed wth a running commentary, mostly witty, sometimes sarcastic.

On Brahms's B flat major piano concerto: 'This is one of Brahms's very finest works.
He himself plays it somewhat carelessly – Bülow plays it particularly well. At one point
he would say, 'Now he's puttting on his great boots.'

When a female pupil played his 'Jeux d'eaux à la Villa d'Este' badly, he said to her: 'My
dear young lady. That was not the fountains in the park at the Villa d'Este but the
plumbing in the smallest room in the Villa d'Este; I have no wish to hear that noise and
must ask you to do your dirty washing at home!' (Washing one's dirty linen in public'
was Liszt's criticism for poor playing.)

To a composer who brought him his latest work: ‘Your music contains many new and beautiful things, but the beautiful ones are not new, and the new ones are not beautiful.’

To a female pupil who excused her poor performance of a Bach fugue by saying that she had been too busy travelling: ‘Well, then, you must have left some of the music behind you on your journey, since I didn’t hear all the notes. You’d better telegraph for them at once!’

‘To play Beethoven requires more technique than ideally belongs to it.’

‘Schumann must be well phrased in every detail. He must be played firmly and resolutely and be rhythmically well articulated. With him the ritenutos should be just as effective as the accelerandos and animatos are with Mendelssohn. Mendelssohn flows along clearly and quickly, Schumann breathes, but Chopin has more appreciable stature.’

When a pupil played clattering scales, Liszt imitated the appropriate sound, saying, ‘Don’t wash your mouth out’, and when Amy Fay made too much movement with one of her hands, he told her. ‘Don’t make omelette!’

Working methods

Liszt’s working methods when composing for the piano are known to some extent.

‘An eyewitness account from the thirties tells us that Liszt generally gave a few hours a day to composing. He worked directly at the piano, with writing materials arranged on a small table near the keyboard. While he was George Sand’s guest at Nohant, she described his labor on a new work in her diary entry of 3 June 1837:

“Perhaps it is some compositional task that he tried out in fragments at the piano; beside him is his pipe, his ruled paper and quill pens. It seems to me that while passing before the piano he must be churning out these capricious phrases unconsciously, obedient to his instinct of feeling rather than to the labor of reason. But these rapid and quixotic melodies affect me like the cracking of a ship beaten by the tempest, and I feel my

entrails rend at the thought of what I suffered when I was living within that storm."

In Weimar Liszt continued to compose with a piano nearby, at least while writing works for that instrument. In the Lehman MS he had inserted keyboard fingerings with whatever writing implement he was using at the time for other purposes. In all stages of the evolution of the Sonata, Liszt seemingly tested his progress by playing it at the piano.

Liszt generally worked on several projects at once. Evidence of this appears in his letters, perhaps to such an obvious degree that the point has been overlooked. Even so it is a valuable insight into the composer's workshop; he seems to have shifted his attention from one manuscript to another whenever "feeling and fantasy compel me to write".

For example, six choral and instrumental works were written at about the same time in 1850 for the Weimar festival celebrating the Goethe Centennial. In one week of May 1851 he finished both a new polonaise for piano and the "Wanderer" Fantasy transcription; moreover the seventh and eighth pieces from Harmonies poétiques were nearly complete. He wrote to Wittgenstein [Carolyne] that he would have been more productive, but appearances at court, concert rehearsals, and a "downpour of correspondence" had required his attention.

After new works appeared, Liszt normally dispersed them to friends in parcels containing anywhere from four to a dozen or more recent publications. The Sonata was therefore not conceived in isolation, outside of the complex of works surrounding it. The original draft must have been written while other projects were momentarily set aside. Nor did he send the published Sonata to his colleagues without including samples of other newly-printed pieces.' Source: Winklhofer

Liszt wrote his Sonata during late 1852 and early 1853 in his private studio at the Altenburg, Weimar. His room was at the back of the main building in a lower wing and an outside view of it may be seen in the drawing of the Altenburg in Mason's memoirs.

'Composers are normally very protective of the actual act of composition, wishing it to be unheard and unobserved. But with Liszt, as far as Karolina [Carolyne von Sayn-Wittgenstein] was concerned, this was not so, for she had a desk in the room where he normally worked, and it was common for her to slip in and write unobtrusively while he composed at the piano. If the present hypothesis [as to encryption of the names of Franz and Carolyne within the notes of the main themes in the Sonata] is on the mark, we may reasonably speculate that Karolina would have been present during times when her partner was at work on this Sonata. Rarely, if ever, can a composer have conceived with his inspiration so close and visible, just across the room – nor can a dedicatee have

overheard the working process whereby the celebration of her relationship with that composer came into being.' Source: David Brown 'Deciphering Liszt: The B Minor Sonata Revisited.

Franz Liszt's life spanned most of the nineteenth century, the 'romantic period' in musical history, most of it before sound recording. He lived for nine years after Edison's invention but, although rumours abound, no cylinder of Liszt's playing has ever come to light. It seems he was never approached by Edison's European emissaries, although Brahms, Anton Rubinstein and Tchaikovsky were.

Reproducing pianos

A number of Liszt's disciples (not his pupils who are discussed elsewhere), all celebrated piano virtuosos in their own right, made recordings of piano works by Liszt. Recording mediums (apart from wax cylinders) consisted of reproducing piano rolls on the one hand and of discs (acoustic discs and, later, electrically recorded discs) on the other. Discs developed from 78s into LPs and CDs, but rolls and the reproducing pianos on which

they were played, although popular in the first three decades of the twentieth century, fell into disuse from about 1930.

We are examining the historical legacy of recordings of Franz Liszt's piano works played by his disciples. We are concerned only with reproducing piano roll recordings and are not here concerned with recordings on disc.

Liszt disciples

Anton Rubinstein (1829-1904) was a close friend and musical colleague of Liszt but was not a pupil. They represented somewhat different musical traditions, although Liszt greatly admired Anton Rubinstein's playing of Liszt's own works. Anton Rubinstein did not survive into the recording era.

Camille Saint-Saëns (1835-1921) was a close friend and musical colleague of Liszt but was not a pupil. A number of his reproducing piano roll recordings of his own works are in the collection of Denis Condon of Newtown, Sydney. He did not record any works by Liszt

Vladimir de Pachmann (1848-1933) met Liszt several times but was not a pupil. Liszt greatly admired his playing, especially of Chopin's works. They heard each other play Liszt's piano works on several occasions. Pachmann's 1906 Welte roll of Liszt's La Leggierezza (The Lightness) is in Denis Condon's collection.

Xaver Scharwenka (1850-1924) met Liszt at fairly regular intervals during the 1870s and 1880s and often travelled down to Weimar to mix in Liszt's circle. He attended Liszt's masterclasses at Weimar in 1884 but does not seem to have performed at them. Scharwenka's Welte roll of Liszt's Ricordanza (Remembrance) is in Denis Condon's collection. He is sometimes described as a Liszt pupil.

Ferruccio Busoni (1866-1924) played for Liszt on 16 March 1873 when he was seven but was never a pupil. He became a celebrated Liszt scholar and pianist and his playing of Liszt's works met with the approval of Liszt pupil Arthur Friedheim. Busoni's rolls of

Liszt's Gnömenreigen and Feux Follets are in Denis Condon's collection.

CDs of Liszt disciples

The following are the details of a four CD set of historic reproducing piano recordings by
Liszt disciples of Liszt's piano works. The CDs have been produced and it is intended to
issue them commercially.

CD 1
1. ADAM-BENARD Eugénie: Liebestraum no. 2 3:50
2. BAUER Harold: Waldesrauschen 2:59
3. BILOTTI Anton: St Francis of Paola 7:52
4. BLUMEN Alfred: Mazeppa 6:33

5. BRAILOWSKY Alexander: Gnömenreigen 3:01
6. BUSONI Ferruccio: Gnömenreigen 2:31
7. BUSONI Ferruccio: Adelaïde 9:35
8. BUSONI Ferruccio: Feux Follets 4:39
9. BUSONI Ferruccio: Waltz Caprice from Lucia di Lammermoor 7:24
10. CARRERAS Maria: Petrarcan Sonnet no. 104 5:20
11. CARRERAS Maria: Paganini Variations 4:23
12. CARREÑO Teresa: Hungarian Rhapsody no. 6 9:11
Total playing time: 67:18

CD 2
1. CARREÑO Teresa: Petrarcan Sonnet no. 47 6:07
2. CONE-BALDWIN Carolyne: Petrarcan Sonnet no. 104 5:35
3. CONE-BALDWIN Carolyne: Petrarcan Sonnet no. 104 (later recording) 6:10
4. CONRADI Austin: Waldesrauschen 3:22
5. CONSOLO Ernest: Soirées de Vienne no. 6 7:20
6. DENTON Oliver: Petrarcan Sonnet no. 123 7:39
7. DONAHUE Lester: Il Sposalizio 8:18
8. FRIEDBERG Carl: Fountains of Villa d'Este 6:40
9. GODOWSKY Leopold: La Leggierezza 4:14
10. HODDAP KWAST- Frieda: Wilde Jagd 5:08
11. HOFMANN Josef: Liebestraum no. 3 4:34
12. LERNER & SHAVITS Tina & Vladimir: Concerto Pathétique 11:26
Total playing time: 76:43

CD 3
1. OSWALD Alfredo: Hungarian Rhapsody no. 6 8:18
2. PACHMANN Vladimir de: La Leggierezza 5:46
3. PADEREWSKI Ignacy: Hungarian Rhapsody no. 10 6:26
4. PAUER Max: Harmonies du Soir 8:27
5. PELLETIER & LOESSER: Wilfrid & Arthur Les Préludes 12:55
6. PETRI Egon: Fountains of Villa d'Este (part) 2:20
7. SAPELLNIKOFF Wassily: Liebestraum no. 1 5:28
8. SAPELLNIKOFF Wassily: Spanish Rhapsody 14:47
Total playing time: 64:27

CD 4
1. SCHARWENKA Xaver: Ricordanza 9:04
2. SCHELLING Ernest: Sonata in B minor 25:18
3. SCIONTI Silvio: Il Lamento 8:21 8:21
4. ZADORA Michael: von Consolations nos. 3 & 4 7:20
Total playing time: 50:13

Grand total playing time: 4:18:41

Denis Condon

Gerard Carter
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CD of Liszt pupils & Liszt disciples

The following are the details of MP3 recordings of historic reproducing piano recordings
by Liszt pupils* and Liszt disciples of Liszt's piano works. It is intended to produce a
CD and issue it commercially. The timings will be reduced to edit out voice introductions.

1. * D'ALBERT Eugen: Valse Impromptu 5:03
2. *D'ALBERT Eugen: Polonaise no. 2 8:59
3. *FRIEDHEM Arthur: Hungarian Rhapsody no. 2 8:42
4. *FRIEDHEIM Arthur: La Campanella 4:47
5. *FRIEDHEIM Arthur: Paganini Etude no. 2 9:07
6. *SAUER Emil von: Mazeppa 6:18
7. BAUER Harold: Paganini Etude no. 2 5:26
8. FRIEDMAN Ignaz: La Campanella 4:53
9. PADEREWSKI Ignacy: La Campanella 4:43
10. SCHELLING Ernest: Hungarian Rhapsody no. 10 7:30

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Pedal markings

Liszt's autographs dating before the Weimar years normally carry complete instructions
for employing the damper pedal. This is true from about 1836 until 1846-47. Like the
autograph manuscript of the Liszt Sonata, however, the autographs of the 'Glanes de
Woronince (1847) and the Hungarian Rhapsody no. 4 (1847) have no pedal markings.

After about 1860 Liszt returned to his earlier practice of including pedal markings.

'A possible explanation for his abandoning the notation of pedal markings in the late
forties, only to resume the practice later, may be found in his activity as a teacher.
Perhaps his Weimar students encouraged his belief that precise indications were
unnecessary, that the pedal would be employed and its effects adjusted according to the
characteristics of individual instruments, concert-hall acoustics, and depending on the

rate of harmonic change in the score. Inferior performances later may have caused him to lose faith in the discretion of pianists. The composer himself leaves us with a mere suggestion that this was the case, judging by his remark in a letter dated 27 August 1861:

“Even though one might presume that pianists would employ the pedal correctly,
nevertheless, because of so many aurally offensive experiences, I have returned to the
practice of indicating pedal markings with utmost care.” ’ (Winklhofer, pagers 74, 75)

Sustaining pedal

The autograph manuscript of the Liszt Sonata contains no indications for the use of the
sustaining pedal. The original edition contains pedal indications for the Grandioso theme
(bars 105-110) which state the obvious. It also contains pedal indications for bars 555-
568 of the Più mosso designed for the descending motif and its accompanying chords to
have a full pedal sonority. One assumes these were approved by Liszt. Otherwise, there
is no guidance as to when rests and staccatos are physiological or acoustic.

As an example, bars 297-300 and 302-305 have staccato marks on the chords. Ernest
Schelling (on piano roll) and Claudio Arrau (on disc) treated these literally, as did Alfred
Brendel when he performed the Sonata in the Sydney Town Hall, although on his disc
Brendel pedalled through the staccatos as did Eugen d’Albert (on piano roll). Sauer’s
Peters edition inserted editorially ‘Col Ped’.

The question of whether the final note of the Sonata, the quaver ‘B’ in bar 760, should be
cut off as a quaver literally or sustained by the pedal for some period of time is
controversial. Many pianists take the first approach which suggests a single drumbeat
and hence a cynical, mocking conclusion to the Sonata. The second complements a more
fulfilled ecstatic conclusion. The piano roll performance by Ernest Schelling does the
latter, as well as similarly sustaining the dominant seventh harmony just before the final
Andante sostenuto. This treatment is indicated by Joseffy in the Schirmer edition but is
contra-indicated by Sauer in the Peters edition. As the last note is not recorded on
d’Albert’s roll we have no way of knowing what d’Albert’s practice was, but we do know
from his roll that he did not sustain the dominant seventh harmony. Hamilton reports

(page 63) that as a student he 'once heard Jorge Bolet [1914-1990], an eminent interpreter of the Sonata, give a masterclass in which he berated an unfortunate victim for clipping the last note too sharply. He was convinced that it could only be played with a fairly long pedal.'

There is another reference to prolonging a chord through the rests by means of the pedal in a soft, slow passage. It concerns Liebestraum no. 3, in Chapter 2 of 'Aspects of the Liszt Tradition' by Tilly Fleischmann, edited by Michael O'Neill (Adare Press, Magazine Road, Cork, 1986). That book deals with the Liszt tradition, through his pupils Bernhard Stavenhagen and Berthold Kellermann, as expounded by their pupil Tilly Fleischmann.
'In bars 8, 7, 6, 5, from the end, a strict observance of the rests would cause undue suspense, whereas with a slight curtailment, the continuity is more successfully maintained.' In the final bar of the Sonata, of course, the continuity is towards finality and nothingness. The whole effect is enhanced in a live performance if the pianist remains motionless and does not breathe for several seconds after the pedals have been lifted.

The Pädagogium says this about the Lento assai (bar 754):

‘The C in the bass should be held on with the pedal until the entry of the B major chord in the treble, that is, through the treble chords of A minor and F major.’

Teresa Carreño (1853-1917) performed in London in the Summer of 1866 where she met Anton Rubinstein. ‘His sincere admiration for her playing initiated a warm and enduring friendship between the two artists. In time, however, their meetings became rare, although she had occasional lessons from him. When she gave concerts in Russia in 1891, they met once again, apparently for the last time.’ Source: Page xiii of the introduction by Brian Mann ‘The Walkure of the piano’ to ‘Possibilities of Tone Color by Artistic Use of Pedals’ by Teresa Carreño contained in ‘The Art of Pedaling: Two Classic Guides: Anton Rubinstein and Teresa Carreño’, Dover, 2003.

Carreño’s contact with the Anton Rubinstein school of playing, and through that indirectly with the Liszt school, may render the following comments relevant to the performance of Liszt’s piano works in general and his Sonata in particular. Liszt greatly admired Anton Rubinstein’s performances of Liszt’s piano works.

Teresa Carreño wrote:

‘From the above example [the repetition of the opening cadenza in the first movement of Beethoven’s Piano Concerto in E flat major opus 73 (“Emperor”)] it is clearly shown that in passages of such character during which the greatest amount of sonority is the chief requirement toward the accomplishment of the tonal effect, the interruption of the sound would miscarry the intentions that one feels that Beethoven must have had. The rests therefore must not be considered or treated in their true significance in a passage of this nature and the pedal must continue through them and in spite of them.

Another example in which rests should be treated as the above imply is to be found in the three last measures of Liszt’s “Don Juan” Reminiscences (generally called the “Don Juan” Fantasie). [Actually the last four bars are quoted. The third and fourth last bars

contain quaver chords separated by quaver rests and the second last bar contains crotchet
chords separated by crotchet rests.]

Similar musical phrases to the above example present themselves continually in our piano
literature and it is absolutely clear to the pianist that, were he to interpret the sound by
lifting the pedal as well as the hands (as the written rests would indicate) the climax of
tone effect would be lost entirely, and the closing of his performance would be
meaningless and the effect of it completely marred.

In all phrases of the same character, as the given examples show, the treatment of the
pedal is invariably the same as heretofore explained.’

Source: Page 64 of 'Possibilities of Tone Color by Artistic Use of Pedals' by Teresa Carreño contained in 'The Art of Pedaling: Two Classic Guides: Anton Rubinstein and Teresa Carreño', Dover, 2003.

So far as the Liszt Sonata is concerned, the above comments regarding pedalling might apply to bars 8, 55, 61, 270-277, 297-300, 301-305 and 665-672.

'The rule in Liszt is quite simple: pedal or the heart of the music will cease to beat. Pedal-less playing in Liszt is very rare, and is reserved for special effects. Unless instructed otherwise, the pianist should allow the sustaining pedal to cast its radiating glow over the entire texture, adding color and beauty to the very fabric of the music.'
(Walker in 'Reflections on Liszt', page 136)

Liberal use of the pedal throughout the Sonata seems vital to the overall effect and it is hard to imagine a performance without some use in almost every bar. This seems indirectly corroborated by the pedal indications in or through almost every bar of the original edition of Liszt's Mephisto Waltz. The Liszt Sonata editions issued by Liszt's pupils, such as Sauer's Peters edition and Joseffy's Schirmer edition, provide editorial pedal indications liberally, although Sauer in his Peter's edition, modifies Liszt's indications for bars 555-567.

The crisp, dry, Bartók and Prokofiev approach to pedalling favoured by some pianists in their playing of the Liszt Sonata seems historically and musically untenable.

The whole question of the pedalling of Liszt's works on the modern grand piano is a contentious area linked with the issue of sonority.

Soft pedal

Both in his autograph manuscript and in the original edition, Liszt indicates 'una corda' (soft pedal) at bar 329 two bars before the Andante sostenuto, and 'sempre una corda', (soft pedal throughout) at the commencement of the Quasi adagio at bar 347. Liszt follows his custom of not marking the necessary cancellation 'tre corde' (release the soft

pedal) but this would presumably occur at or about bar 360. The ‘New Liszt edition’
marks ‘tre corde’ at bar 363 but this is an editorial addition.

Soft pedal could be used in other places, such as bars 124-140, 153-188, 398-459.
D’Albert used it often in his 1913 piano roll recording of the Sonata but this has no effect
on the quality when the roll is reproduced on an upright piano. Soft pedal usage is,
however, apparent from observing the piano’s hammers during the playing back of the
roll.

The Pädagogium says this about the Cantando espressivo (bars 162 and 164):

‘Use una corda (soft pedal) and play ppp.’

Sostenuto pedal

The use of the sostenuto pedal is not indicated by Liszt. That pedal was invented by Boisselot in 1853 but not developed until some years later by Steinway. It could be used effectively in bars 309-310 and 312-313, although the surge of sound caused by the sustaining pedal obviously intended by Liszt is also exciting. It could also be used in bars 315-318 and in bar 754. Liszt later approved of the use of the sostenuto pedal in his third Consolation but there is nothing documented as to Liszt's authorisation of its use in the Sonata.

A number of Liszt disciples, all celebrated piano virtuosos in their own right, did, however, make recordings of piano works by Liszt. Recording mediums (apart from wax cylinders) consisted of reproducing piano rolls on the one hand and of discs (acoustic discs and, later, electrically recorded discs) on the other. Discs developed from 78s into LPs and CDs, but rolls and the reproducing pianos on which they were played, although popular in the first three decades of the twentieth century, fell into disuse from about 1930.

We are examining the historical legacy of recordings of Franz Liszt's piano works played by his pupils. We are concerned only with reproducing piano roll recordings and are not here concerned with recordings on disc.

Pianist & teacher

Franz Liszt invented the solo piano recital and masterclass which are the mainstay of modern audiences. He had perfect pitch and was the first pianist to perform entirely from memory. He altered the course of musical history by deviating from the traditionalists who followed Beethoven's classical structures. Franz Liszt was a musical philanthropist and selflessly promoted the compositions and careers of fellow composers Richard Wagner (1813-1883), Edvard Grieg (1843-1907) and Camille Saint-Saëns (1835-1921) and many other musicians and pianists. In public Liszt was flamboyant and charismatic

but in private he was caring, unselfish, humble and generous.

Liszt's first generation of Weimar pupils (1848-1861) studied with him in the Altenburg, the old house on the hill overlooking the river Ilm. It had been set aside for Liszt's use by Maria Pawlowna who was then the grand duchess of Weimar. It contained more than forty rooms and housed many of the treasures he had accumulated during his years as a touring piano virtuoso. Beethoven's Broadwood piano and his death mask were housed there.

Liszt did most of his teaching in the small reception room on the ground floor which contained an Erard grand piano. The music room was on the second floor and it was here that Liszt held his Sunday afternoon matinées where singers and instrumentalists from the court theatre would perform songs and chamber music, often with Liszt taking part. These Altenburg matinées had begun in the 1850s and they soon became regular fixtures in which Liszt's pupils were also expected to participate. The music room contained

Viennese grand pianos by Streicher and Bösendorfer, a spinet that had belonged to Mozart and a piano organ.

Visitors to the Altenburg during the 1850s included Wagner, Berlioz, Brahms, Joseph Joachim, Joachim Raff, Peter Cornelius, George Eliot and Hans Christian Andersen. Liszt pupils included Hans von Bülow, Carl Tausig, Dionys Pruckner, Hans von Bronsart and William Mason. It was at the Altenburg during late 1852 and early 1853 that Liszt wrote his Piano Sonata in B minor.

Liszt's second generation of Weimar pupils (1869-1886) studied with him in the Hofgärtnerei, or court gardener's house, which was set aside for Liszt's use after his return to Weimar in 1869 following an absence of eight years in Rome. This small two-story house was at the end of Marienstrasse, near Belvedere Allee, and backed on to the Goethe Park. A large music room occupied most of the first floor with tall windows overlooking the gardens. A Bechstein grand piano stood in the centre of the room and there was a small upright piano by G. Höhne, a Weimar maunafacturer, which in 1885 was replaced by the Ibach.

Liszt taught at the Hofgärtnerei for seventeen summers from 1869 until a few weeks before his death on 31 July 1886. Three afternoons a week a dozen or more pupils would gather in the music room, first placing the music they wished to play in a pile on top of the piano. When Liszt entered, someone at the back would whisper 'Der Meister kommt'. Everyone would stand respectfully and Liszt would go to the piano and look through the music. When he found a piece he wanted to hear he would hold it up and ask 'Who plays this?' The owner would then come forward and play and Liszt would make comments and sometimes play parts of the piece himself. As well as pianists there were composers, violinists, cellists, singers, painters, poets and scientists. The grand duke and duchess of Weimar sometimes attended.

Liszt was at pains in his masterclasses to emphasise freedom of expression in the

performance of his own works. He parodied the steady beat of the Leipzig conservatories and the Clara Schumann school, and often asked his pupils to express in their performances a scene from nature, an historical incident, an emotion, an idea.

The novelist George Eliot stayed in Weimar and noted in her diary entry of 10 August 1854:

‘My great delight was to watch Liszt and observe the sweetness of his expression. Genius, benevolence and tenderness beam from his whole countenance, and his manners are in perfect harmony with it. A little rain sent us into the house, and when we were seated in an elegant little drawing room, opening into a large music-salon, we had more reading from Hoffman, and from the French artist who with a tremulous voice pitched in a minor key, read us some pretty sentimentalities of his own. Then came the thing I had longed for – Liszt’s playing. For the first time in my life I beheld real inspiration – for the first time I heard the true tones of the piano. … There was nothing strange or excessive about his manner. His manipulation of the instrument was quiet and easy, and his face

was simply grand – the lips compressed and the head thrown a little backward. When the music expressed quiet rapture or devotion, a sweet smile flitted over his features; when it was triumphant, the nostrils dilated. There was nothing petty or egotistic to mar the picture.'

Was George Eliot referring to a private performance by Liszt of his Sonata? It is known that Liszt gave the following private performances of his Sonata during his Altenburg years:

7 May 1853 Mason, Klindworth
4 June 1853 Mason
15 June 1853 Mason, Brahms, Reményi, Klindworth
23 Oct1854 Cornelius, Pohl
21 July 1855 Bulow, Tausig, Bronsart

Liszt pupil Alexander Siloti wrote:

'It is impossible to recount how Liszt played. In spite of the fact that I myself am a pianist, I can neither demonstrate nor describe his way of playing. He did not produce a large volume of sound, but when he played the piano sound simply did not exist. He played on the same unequal instrument on which we pupils had played, but as soon as he had sat down at this worn-out instrument he played in such a way that anyone who never heard him could not imagine what it sounded like. I am a great admirer of the playing of Anton Rubinstein, and I find that we living pianists are pitiful pygmies next to him. I know that Anton Rubinstein used to say that as a pianist he was insignificant compared to Liszt.'

Liszt pupil Moritz Rosenthal wrote:

'How did he play? Like no one before him, and probably like no one after him. When I was still a boy and went to see him in Rome for the first time, he used to play for me in the evening for hours on end – nocturnes by Chopin, his own études – everything he played had a gentle dreamlike quality, and I was astounded at the fabulous delicacy and perfection of his touch. The ornaments were as delicate as a spider's web or the veins in

precious lace. After what I heard in Vienna I thought no fingerwork could surprise me any longer, since I had, after all, studied with Joseffy, the greatest master of this art. But Liszt was more marvellous than anyone else I have heard, and there were other surprises too which he had up his sleeve.'

'I spent ten years with him and flatter myself that I really got to know him. I may say that I have never met so noble and kind-hearted a man. The whole world knows of his willingness to help struggling and aspiring artists, and of his inclination to work for charitable ends. And when has there ever been a friend like him? ... For Liszt the composer my love is just as great. Even in his less significant works the stamp of genius is evident.'

Liszt pupil August Stradal wrote:

'Many people will ask me how he played in his old age. One can imagine how this titan of the piano must have played at the height of his brilliance. But it is difficult to describe how the Master performed at the piano in his later years. First and foremost, it was a miracle of technique! Liszt, who had ended his virtuoso career in Elisabetgrad (Russia) in 1847, at the age of 36, and thereafter played only occasionally in public for charity, even at the time when I got to know him [1885] still commanded that same prodigious technique which was innate and not learned.

Since the Master never did any technical exercises, devoting himself only to his compositions and touching the piano only to play something for his pupils and admirers, it remains an absolute miracle that even in old age Liszt was still the same unsurpassable virtuoso. I heard many great artists play when they were well advanced in years – Joachim, Ole Bull, Sarasate, etc. – all of whom were by then capable of only mediocre achievements technically. Joachim, in particular, played a lot of wrong notes in his later years.

Nor did Liszt's playing lose any of its demonic passion, since he could still attack the keys in the truest sense of the word.'

Unless the rumoured Edison cylinder recording turns up one day, Liszt left no recording of his playing for posterity.

Pupils

Franz Liszt's life spanned most of the nineteenth century, the 'romantic period' in musical history, most of it before sound recording. He lived for nine years after Edison's invention but, although rumours abound, no cylinder of Liszt's playing has ever come to light. It seems he was never approached by Edison's European emissaries, although Brahms, Anton Rubinstein and Tchaikovsky were.

In April 1889 Liszt's pupil Hans von Bülow arrived in Boston and cut a wax cylinder for

Edison, the recording engineer being Edison's colleague Theodore Wangemann. Bülow
wrote that he recorded 'Chopin's last nocturne' (presumably opus 62 no. 2 in E major).
He wrote: 'Five minutes later it was replayed to me – so clearly and faithfully that one
cried out in astonishment.' Wangemann played cylinders by other performers for Bülow
who went into raptures and described Edison's invention as an 'acoustic marvel'. He was
not satisfied with his own recording, however, claiming that the presence of the machine
had made him nervous. Wangemann had gone to Boston specifically to record Bülow's
recitals, and other pieces were probably also recorded. Each cylinder was unique and
could not at that time be replicated and it had been Edison's intention to buy them up.
No Bülow cylinder has ever turned up but, if it did, it would be extremely valuable
evidence of nineteenth century performing practice.

A number of other Liszt pupils, all celebrated piano virtuosos in their own right, did, however, make recordings of piano works by Liszt. Recording mediums (apart from wax cylinders) consisted of reproducing piano rolls on the one hand and of discs (acoustic discs and, later, electrically recorded discs) on the other. Discs developed from 78s into LPs and CDs, but rolls and the reproducing pianos on which they were played, although popular in the first three decades of the twentieth century, fell into disuse from about 1930.

We are examining the historical legacy of recordings of Franz Liszt's piano works played by his pupils. We are concerned only with reproducing piano roll recordings and are not here concerned with recordings on disc.

It is not known exactly how many pianists went to Weimar, Budapest and Rome to be taught by Liszt. Carl von Lachmund names more than three hundred. Many attended one or more masterclasses as a listener. Others performed at masterclasses and a few were given private lessons. So good-natured was Liszt that he allowed many pianists to visit him knowing that they did this so that they could later describe themselves as 'Liszt pupils'.

Anton Rubinstein (1829-1904) was a close friend and musical colleague of Liszt but was not a pupil. They represented somewhat different musical traditions, although Liszt greatly admired Anton Rubinstein's playing of Liszt's own works. He did not survive into the recording era.

Camille Saint-Saëns (1835-1921) was a close friend and musical colleague of Liszt but was not a pupil. A number of his reproducing piano roll recordings of his own works are in the collection of Denis Condon of Newtown, Sydney.

Vladimir de Pachmann (1848-1933) met Liszt several times but was not a pupil. Liszt greatly admired his playing, especially of Chopin's works. They heard each other play Liszt's piano works on several occasions. His 1906 Welte roll of Liszt's La Leggierezza

(The Lightness) is in Denis Condon's collection.

Xaver Scharwenka (1850-1924) met Liszt at fairly regular intervals during the 1870s and
1880s and often travelled down to Weimar to mix in Liszt's circle. He attended Liszt's
masterclasses at Weimar in 1884 but does not seem to have performed at them. He is
sometimes described as a Liszt pupil.
His Welte roll of Liszt's Ricordanza (Remembrance) is in Denis Condon's collection.

Ferruccio Busoni (1866-1924) played for Liszt on 16 March 1873 when he was seven but
was never a pupil. He became a celebrated Liszt scholar and pianist and his playing of
Liszt's works met with the approval of Liszt pupil Arthur Friedheim. His rolls of Liszt's
Gnömenreigen and Feux Follets are in Denis Condon's collection.

The following are 39 of Liszt's most significant pupils, including all pupils who recorded
his piano works on disc or roll or both:

‘On CD’ refers to the 3 CDs of historic reproducing piano recordings of Franz Liszt’s piano works performed by his celebrated Weimar pupils which are included with the book ‘Rediscovering the Liszt Tradition’ by Gerard Carter published by Wensleydale Press, Ashfield, Sydney in 2006.

Eugen d’Albert (1864-1932) made two Liszt discs and made several Liszt rolls, two of which are on CD.

Conrad Ansorge (1862-1940) made a Liszt disc and made Liszt rolls, one of which is on CD.

Walter Bache (1842-1888) did not survive into the recording era.

Hans von Bronsart (1830-1913) did not make any discs or rolls.

Hans von Bülow (1830-1894) made an Edison cylinder since lost but otherwise did not survive into the recording era.

Richard Burmeister (1860-1933) did not make any discs and made Liszt rolls but none is in Denis Condon’s collection.

William Dayas (1863-1903) did not survive into the recording era.

Amy Fay (1844-1928) did not make any discs or rolls.

Róbert Freund (1852-1936) did not make any discs or rolls.

Arthur Friedheim (1858-1932) made Liszt discs and made Liszt rolls, ten of which are on CD.

August Göllerich (1859-1923) did not make any discs or rolls.

Arthur de Greef (1862-1940) made Liszt discs and did not make any Liszt rolls.

Rafael Joseffy (1852-1915) did not make any discs or rolls.

Berthold Kellermann (1853-1926) did not make any discs or rolls.

Karl Klindworth (1830-1916) did not make any discs or rolls.

Martin Krause (1853-1918) did not make any discs or rolls.

Carl von Lachmund (1853-1928) did not make any discs or rolls.

Alexander Lambert (1862-1029) did not make any Liszt discs and did not make any Liszt rolls.

Frederic Lamond (1868-1948) made Liszt discs and made Liszt rolls, two of which are on CD.

Georg Leitert (1852-1901) did not survive into the recording era.

Georg Liebling (1865-1946) made a Liszt disc and made two Liszt rolls, both of which are on CD.

Hugo Mansfeldt (1844-1932) did not make any discs or rolls.

William Mason (1829-1908) did not make any discs or rolls.

Sophie Menter (1846-1918) did not make any discs but made Liszt rolls, one of which is on CD.

José Vianna da Motta (1868-1948) made Liszt discs and made Liszt rolls but none is in Denis Condon's collection.

Alfred Reisenauer (1863-1907) made no discs but made three Liszt rolls, all of which are on CD.

Moriz Rosenthal (1862-1946) made Liszt discs but did not make any Liszt rolls

Bertrand Roth (1855-1938) did not make any discs; made Liszt rolls but none is in Denis Condon's collection.

Emil von Sauer (1862-1942) made Liszt discs and made Liszt rolls, one of which is in Denis Condon's collection.

Ludvig Schytte (1848-1909) did not make any discs and did not make any Liszt rolls.

Giovanni Sgambati (1843-1914) did not make any discs or rolls.

Alexander Siloti (1863-1945) did not make any discs; made two Liszt rolls, both of which are on CD.

Benhard Stavenhagen (1862-1942) did not make any Liszt discs but made Liszt rolls, three of which are on CD.

Constantine von Sternberg (1852-1924) did not make any discs and did not make any
Liszt rolls.

August Stradal (1860-1930) did not make any discs or rolls.

Carl Tausig (1841-1871) did not survive into the recording era.

István Thomán (1862-1940) did not make any discs or rolls.

Vera Timanoff (1855-1942) did not make any discs; made one Liszt roll which is on CD.

Josef Weiss (1864-1918) made Liszt discs and made Liszt rolls, none of which is in
Denis Condon's collection.

For present purposes 'the recording era' is taken to have commenced in 1905, which is
when Welte first issued their first reproducing piano rolls, and is about the time when
piano recordings on 78rpm discs were first issued. It arbitrarily excludes Edison
cylinders, which were first issued in the 1880s.

Of the above 39 Liszt pupils, 5 did not survive into the recording era, namely, Bache,
Bülow, Dayas, Leitert and Tausig.

Of the remaining 34 Liszt pupils, 15 made Liszt rolls, namely, d'Albert, Ansorge,
Burmeister, Friedheim, Lamond, Liebling, Menter, Motta, Reisenauer, Roth, Sauer, Siloti,
Stavenhagen, Timanoff and Weiss.

Of the above 15 Liszt pupils, 11 are represented on the CDs by one or more Liszt rolls.
Those 11 Liszt pupils are d'Albert, Ansorge, Friedheim, Lamond, Liebling, Menter,
Reisenauer, Sauer, Siloti, Stavenhagen and Timanoff. They all studied with Liszt and
were in his inner circle. As well as being established concert pianists they were
composers, conductors, teachers, arrangers, editors. In the 1880s they attended Liszt's
world famous masterclasses in Weimar, and in some cases Rome and Budapest, where
they performed and heard compositions by Liszt and other composers. They also heard
Liszt play from his own compositions and give inspiration and advice on performance
and interpretation. Some had private lessons as well.

The CDs contain historic, reproducing piano roll recordings of Franz Liszt's piano works.
The roll recordings themselves were made in the early 1900s by 11 pupils who were all

celebrated virtuoso pianists of the day. The works include many of Liszt's major and
much-loved compositions and several are played by more than one recording artist thus
enabling different interpretations to be appreciated. They date back to the very earliest
days of the reproducing piano, to January 1905, within 20 years of Liszt's death in
1886.

Some of the Welte, Duo-Art and Ampico recordings of Liszt's piano works played by his
pupils were probably issued on these CDs for the first time.

Triphonola piano rolls of Liszt's piano works played by Liszt pupils are rare and Hupfeld
reproducing pianos (in working order), on which the Triphonola piano rolls were
reproduced, are virtually extinct. This combination of circumstances makes it likely that
the Triphonola roll recordings were issued on these CDs for the first time.

The reproducing pianos and vorsetzers in Denis Condon's collection which were used for these recordings (made between 2004 and 2006) were:

Steinway-Welte upright reproducing piano (1922) to reproduce Welte piano roll.

Welte vorsetzer [robot pianist] to reproduce Welte vorsetzer rolls when pushed up to a piano. (Welte piano rolls and Welte vorsetzer rolls are incompatible, being of different widths.)

Vorsetzer custom-made by Denis Condon to reproduce Duo-Art piano rolls when pushed up to a piano. (There is a Duo-Art reproducing grand piano in the collection but it is not in working order.)

Vorsetzer custom-made by Denis Condon to reproduce Ampico piano rolls when pushed up to a piano. (There is no Ampico reproducing piano in the collection.)

Yamaha grand piano fitted with Disklavier-Pro to reproduce from a floppy disc previously made when one of the vorsetzers (Welte, or custom-made Duo-Art or custom-made Ampico) was pushed up to the Yamaha.

Hupfeld Rönisch Anamatic Phono-Liszt upright reproducing piano to reproduce Triphonola piano rolls.

There was also a keyless Steinway-Welte upright piano in the collection which was in working order but was not used for these recordings. Welte put out the vorsetzer first, followed by the keyless reproducing piano, followed by the ordinary (keyed) reproducing piano. The vorsetzer was superseded because it took up extra space, was cumbersome, had to be adjusted to play properly and had to be removed to allow the piano to be played 'normally'. The keyless reproducing piano was in turn superseded because, obviously, it could not be played 'normally' and also because it was difficult to tune without a special separate tuner's keyboard. Very few tuner's keyboards have come down to us but there is one in Denis Condon's collection which is in working order in conjunction with the keyless Steinway-Welte upright piano.

As at the time of writing (2007) all the above reproducing pianos and vorsetzers are still
in Denis Condon's collection and are still in working order.

All reproducing piano rolls and vorsetzer rolls are made of perforated paper and those in
the collection date back as far as 1905. Many were reproduced on the Yamaha which had
the advantage that they were heard on a first-rate modern grand piano. The rolls
reproduced on the Yamaha were Welte vorsetzer rolls reproduced on the Welte vorstzer
pushed up to the Yamaha, and Ampico and Duo-Art piano rolls reproduced by means of
their respective custom-made vorsetzers pushed up to the Yamaha. Some Welte
vorsetzer rolls had not been put across and were heard on the CDs as reproduced on the
Steinway-Welte upright reproducing piano. Some Ampico and Duo-Art piano rolls of

Liszt's works played by Liszt pupils (Friedheim and Sauer) had not been put across and
for that reason could not be reproduced and included on the CDs.

The following table sets out the contents of the three CDs. The name of each Liszt pupil
recording artist is listed in alphabetical order together with the usual short title of each
Liszt piano work and its timing. There are 28 performances of 23 separate Liszt works
by 11 different recording artists giving a total listening time of 3 ½ hours.

CD 1

D'ALBERT Eugen Sonata in B minor 21.09
D'ALBERT EugenLiebestraum no. 3 3.58
ANSORGE Conrad Hungarian Rhapsody no. 14 11.16
FRIEDHEIM Arthur Harmonies du Soir 6.59
FRIEDHEIM Arthur St Francis of Paola 7.35
FRIEDHEIM Arthur Fountains of Villa d'Este 7.32
FRIEDHEIM Arthur Ballade no.2 12.10
Total timing 70.39

CD 2

FRIEDHEIM Arthur Hungarian Rhapsody no. 6 6.30
FRIEDHEIM Arthur Hungarian Rhapsody no. 9 8.50
FRIEDHEIM Arthur Hungarian Rhapsody no. 12 10.32
FRIEDHEIM Arthur On Lake Wallenstadt 2.02
FRIEDHEIM Arthur Paganini Study no. 5.54
FRIEDHEIM Arthur Feux Follets 4.52
LAMOND Frederic Liebestraum no. 3 4.36
LAMOND Frederic Un Sospiro 4.55
LIEBLING Georg Hungarian Rhapsody no. 4 5.19
LIEBLING Georg Waltz from Faust 7.10
MENTER Sophie On Wings of Song 4.23
REISENAUER Alfred Hungarian Rhapsody no. 10 8.37
Total timing 63.40

CD 3

REISENAUER Alfred Hungarian Rhapsody no. 12 11.48
REISENAUER Alfred Maiden's Wish 6.09
SAUER Emil von Don Juan Fantasy 12.42
SILOTI Alexander Hungarian Rhapsody no. 12 7.05
SILOTI Alexander Bénédiction de Dieu 7.55
STAVENHAGEN Bernhard My Joys 3.54
STAVENHAGEN Bernhard Hungarian Rhapsody no. 12 7.38
STAVENHAGEN Bernhard St Francis of Paola 6.28
TIMANOFF Vera Hungarian Rhapsody no. 1 12.36

Total timing 75.35

Rubato

Liszt was at pains in his masterclasses to emphasise freedom of expression in the performance of his own piano works. He parodied the steady beat of the Leipzig conservatories and the Clara Schumann school, and often asked his pupils to express in their performances a scene from nature, an historical incident, an emotion, an idea.

Liszt pupil Carl Lachmund reported on a masterclass given by Liszt at Weimar on 2 May 1882 concerning liberty in tempo:

'Fraulein Anna Konpacka, a Polish girl in her early 'teens, now attempted the Master's great E flat Concerto. He enlightened the young pupil as to liberties that should be taken in the tempo, thus adding much to the meaning of the melodic phrases, and spiced his remarks with a few jokes at the expense of the orthodox fogies who would term such liberties as playing without time.'

Lachmund similarly reported on a masterclass on 12 May 1882 and explained the difference between the Chopin rubato and the Liszt rubato:

'The next to play was Fraulein Anna Spierling: it was the Master's own Consolation no. 6 in E major. This beautiful piece is more characteristic of his style than the better known Consolation in D flat major - which, by the way, is more like a modernized Field nocturne. It was an important part of this lesson for it gave us an insight into the Liszt rubato which, be it said, is quite different from the Chopin hastening and tarrying rubato.

'The Liszt rubato is more like a momentary halting of the time by a slight pause here or there on some significant note and when done rightly brings out the phrasing in a way that is declamatory and remarkably convincing. In playing this, Liszt seemed unmindful of time, and yet the aesthetic symmetry of rhythm did not seem disturbed. Never before, nor even to the present time, have I heard any other pianist phrase in the way Liszt did; so convincingly, so enchantingly, that it seemed to hypnotize one.

‘In this Consolation he played every note of the melody as if it were a significant poetic word, which effect was heightened in that he used the thumb for each one of these notes, and dropping his hand in a languid manner as he did this. He would slightly dwell here and there on a note as if entranced and then resume the motion without leaving a feeling that the time had been disturbed. I do not recall the particular measures in which he did this; but even then I felt that he might do it in a different place each time he played the piece.’

Liszt Sonata forerunners

At Weimar Liszt wrote, or completed, a number of significant piano works, including two piano concertos, which were forerunners to his Sonata in B minor:

Bénédiction de Dieu dans la solitude
sketched 1845, revised 1847-1842
slow movement is recalled at the conclusion, as in the Sonata

Ballade no. 2 in B minor
1853 same key as the Sonata
some passage work (bars 82-85) is similar to that in the Sonata (bars 40-85)

Après une lecture du Dante, Fantasia quasi Sonata
sketched 1839, revised 1840, 1849
single movement sonata form

Funerailles
1849 dramatised recapitulation (but lacks returning secondary material)

Grosses Konzertsolo
1849 later arranged as the Concerto Pathétique for two pianos, 'has often been considered
a preliminary sketch for the Sonata in B minor, partly because of its structure and partly
because a member of the first group of themes bears a strong resemblance to a theme in
the Sonata. 'The concert-solo has always languished in the shadow of the Sonata, and
has received far fewer performances than its quality deserves, despite being championed
by Liszt's pupils Tausig and von Bülow.' [Hamilton, pages 20, 21]

Scherzo and March
written in 1851, published in 1854, just after the Sonata
'makes use of elements of sonata form in a creative and novel manner'
'Liszt's final pianistic preparation for the Sonata' [Hamilton, pages 21, 22]

Piano Concerto no. 1 in E flat major
sketched 1830s, revised 1849, 1853, 1856
four movements
metamorphosis of themes

Piano Concerto no. 2 in A major
Revised 1849, 1857, 1861
Metamorphosis of themes

Liszt Sonata performances

Performances by Liszt

Franz Liszt performed his Sonata on nine occasions for the following pupils and friends:

7 May 1853 Mason, Klindworth, Laub and Cossman

4 June 1853 Mason and other Liszt pupils

15 June 1853 Mason, Brahms, Reményi, Klindworth, Pruckner, Raff and other Liszt pupils and friends

23 October 1854 Cornelius, Pohl, Lefébure-Wély, and Liszt pupils

21 July 1855 Bülow, Aloys and Carl Tausig, Bronsart and various members of the Weimar school

May 1861 Charles Gounod

March 1865 Bache and other Liszt pupils (1)

April 1869 Bache and other Liszt pupils (2)

2 April 1877 Richard and Cosima Wagner

We know from the memoirs of Liszt's young American pupil William Mason (1829-1908) that he was privileged to hear the composer play his Sonata on three occasions.

The first occasion was on Saturday evening 7 May 1853 at the Altenburg, Weimar, when the composer played his Sonata and one of his concertos in the presence of Mason, his fellow pupil Karl Klindworth (1830-1916), violin Ferdinand Laub and the cellist Bernhard Cossman.

The second occasion was one month later, on Saturday evening 4 June 1853, at the Altenburg, when Liszt played his 'Harmonies du Soir' and his Sonata in the presence of Mason and others of Liszt's pupils. Mason noted that he was at his best and played divinely.'

The third occasion was on Wednesday morning 15 June 1853, when Liszt played his Sonata at the Altenburg in the presence of Mason, the twenty year old composer and pianist Brahms, Edé Reményi, pupils Karl Klindworth and Dionys Pruckner (1834-1896), composer Joachim Raff and others of Liszt's pupils and friends.

Brahms and Reményi were on a concert tour at the time and detoured to Weimar so that Brahms could show some of his early unpublished compositions to the older composer.

What started out as a happy occasion, with Liszt's brilliant sight-reading of Brahms's hardly legible E flat minor Scherzo and part of his C major Sonata, ended quite uncomfortably for all concerned.

Mason recounted: 'A little later someone asked Liszt to play his own sonata, a work which was quite recent at that time, and of which he was very fond. Without hesitation, he sat down and began playing. As he progressed he came to a very expressive part of the sonata, which he always imbued with extreme pathos, and in which he looked for the

especial interest and sympathy of his listeners. Casting a glance at Brahms, he found that the latter was dozing in his chair. Liszt continued playing to the end of the sonata, then rose and left the room. I was in such a position that Brahms was hidden from my view, but I was aware that something unusual had taken place, and I think it was Reményi who afterward told me what it was.'

Reményi corroborated Mason's account in an interview for the 'New York Herald' of 18 January 1879, the first time this story found its way into print. It was later reprinted in Kelly and Upton's 'Edouard Reményi (Chicago, 1906): 'While Liszt was playing most sublimely to his pupils, Brahms calmly slept in a fauteuil [arm-chair], or at least seemed to do so. It was an act that produced bad blood among those present, and everyone looked astonished and annoyed. I was thunderstruck. In going out I questioned Brahms concerning his behaviour. His only excuse was: "Well I was overcome with fatigue. I could not help it." ' In fairness to the young Brahms, it was very hot in Weimar that day and he had been travelling all the previous night to get there.

Reményi later fell out with Brahms and left on his own. Reményi had sat beside Brahms during Liszt's performance and, although his comments may have been exaggerated, certainly something happened to upset Liszt. Years later Karl Klindworth corroborated the incident to Mason but 'made no specific reference to the drowsiness of Brahms'. The fact that it was very hot in Weimar on 15 June 1853 is clear from Mason's account of his much later conversation with Brahms on 3 May 1888, yet no commentator mentions this circumstance.

Brahms stayed for ten days at the Altenburg accepting Liszt's hospitality. When he left Liszt presented him with an ornamental cigar box inscribed 'Brams' [sic]. It seems that Mason and Klindworth were incorrect in their recollections that Brahms left that afternoon or the next morning. Liszt obviously got over what upset him, if it was Brahms's drowsiness, but neither ever got to like each other's music very much.

It is to be regretted that Mason does not give us any more precise details of how Liszt played his Sonata, but we know from Mason's account that Liszt sought empathy from his listeners. The 'dolcissimo con intimo sentimento' section in the slow movement would fit Mason's reference to the 'very expressive part of the sonata.'

Dionys Pruckner said that to understand the Sonata one had to have heard Liszt play it, which is not much help to us.

The fourth occasion was on the afternoon of 23 October 1854, when Liszt again played his Sonata in the library of the Altenburg on his favourite Erard grand piano. His pupils, the composer Peter Cornelius (1824-1874) and Karl Ritter, and music critic Richard Pohl, were present and were moved by the Sonata and by Liszt's performance. The Sonata was preceded by Liszt's concert study 'Un Sospiro' (A Sigh) with an improvised bravura ending, and the afternoon was completed by some improvisations by one of his guests, the Parisian organist Lefébure-Wély. This occasion was recalled by Cornelius in his 'Literary Works' (Leipzig, 1904-1905).

The fifth occasion was on 21 July 1855 at a soirée at the Altenburg, when Carl Tausig (1841-1871), fourteen year old prodigy, Liszt's most brilliant pupil and dedicatee of his 1860 'Mephisto' Waltz, played some pieces. He and his father, Aloys, a respected piano piano teacher, were presented to Hans von Bülow and various members of the Weimar school. Bülow played three of his own works and Liszt concluded by playing his Scherzo and his Sonata. Afterwards everyone went down to the Erbprinz Hotel for dinner. Liszt's brilliant young pupil, pianist and composer, Hans von Bronsart (1830-1913) heard Liszt play his Sonata at the Altenburg in July 1855, presumably this performance of 21 July 1855, and wrote in the 'Neue Zeitscrift für Musik': 'In regard to its self stipulated form and development, this is one of the singular events of modern times, as if it were a continuation of Beethoven's late period sonatas, a work to consider as new beginning for the Sonata.'

The sixth occasion was on, or shortly before, 27 May 1861. Liszt's daughter Blandine wrote to Liszt's companion Carolyne von Sayne-Wittgenstein on 27 May 1861 from Paris about French composer Charles Gounod: 'Gounod is very friendly and enthusiastic about my father's music. He played him his Sonata dedicated to Robert Schumann and Liszt's 'Bénédiction de Dieu dans la Solitude.' (Saffle and Deaville, page 113) Liszt was in Paris from 10 May to 8 June 1861. It was his first visit to Paris in more than seven years. 'At the home of the Metternichs Liszt dined with Gounod, who had brought alomg with him the score of his latest opera, Faust, a work which was already the talk of the town. Liszt wrote: "I presented him with his waltz for dessert – to the great entertainment of those listening" ' (Walker, page 539)

The seventh occasion was in March 1865 when Liszt played his Sonata in Rome for a group of pupils including the twenty-three year old Liszt pupil Walter Bache (1842-1888). Bache was with Liszt for seventeen summers in Rome and back home in England performed and enthusiastically promoted Liszt's works including the Sonata.

The eighth occasion was in April 1869 when it seems that Liszt played his Sonata for a group of pupils, including Bache, in the Boesendorfer salon in Vienna.

The ninth occasion was during the evening of 2 April 1877 when Liszt, then sixty-seven years of age, played his Sonata at the home of the Wagners in Bayreuth. Liszt stayed with them from 24 March to 3 April 1877 and they celebrated Wagner's name-day on 2 April when Wagner gave Liszt a signed copy of his newly published autobiography 'Mein Leben'. In the afternoon Wagner sang the first Act of 'Parsifal' with Liszt accompanying him on the piano and in the evening Liszt performed his Sonata. Cosima (who was Liszt's daughter, Wagner's wife and Bülow's former wife) wrote in her diary of a 'lovely cherished day, on which I can thank heaven for the comforting feeling that nothing – no deeply tragic parting of the ways, no malice on the part of others, no differences in channels – could ever separate us three.' 'Oh, if it were possible to add a fourth [Bülow] to our numbers here! But that an inescapable fate forbids, and for me every joy and exaltation ends with an anxious cry to my inner being!'

Louis Kentner, in his chapter in 'Liszt' edited by Walker, wrote that Schumann heard Liszt play the Sonata. This notion appears to originate in Göllerich's 'Liszt' where Liszt recalled such an incident. No corroboration can be found and it is possible that Liszt had confused Schumann with another composer, particularly afer the passage of more than forty years.

Liszt did not perform his Sonata on any other documented occasions and he never gave a public performance of his Sonata. Unless the legendary wax cylinder turns up one day, Liszt left no recording of his playing for posterity.

Performances (including those by Liszt and his pupils)

When Franz Liszt (1811-1886) completed his Piano Sonata in B minor at the Altenburg in Weimar in February 1853 there were a number of pianists within his musical circle available to learn the sonata.

The first was the twenty-three year old German pianist, Liszt pupil and later distinguished pianist, teacher and editor, Karl Klindworth (1830-1916) who wrote in his memoirs that he learned the Sonata in six days and played it for the composer from memory.

It was around this time that Liszt pupil William Mason (1829-1908) met Liszt's young friend and former pupil, the brilliant, complex, highly-strung pianist, conductor, teacher and editor, Hans von Bülow (1930-1894). Bülow was to have close links over many years with the Sonata.

Mason recounts:

'Von Bülow, who had been a pupil of Liszt a year or two before my time, would occasionally return to Weimar from his concert tours, and during these visits I became well acaquainted with him. In certain ways he was a wonderful man. He had an extraordinary memory and a remarkable technic. He was invariably accurate and precise in his careful observance of rhythm and meter by means of proper accentuation, and the clear phrasing resulting therefrom made up a good deal for the absence of other desirable

features, for his playing was far from being impassioned or temperamental. His Chopin-
playing always impressed me as dry, and his Beethoven interpretation lacked warmth and
fervency.'

We know from Mason's memoirs that he was privileged to hear the composer play his
Sonata on three occasions. The first was on Saturday evening 7 May 1853 at the
Altenburg when the composer played his Sonata and one of his concertos in the presence
of Mason, his fellow pupil Karl Klindworth, violinist Ferdinand Laub and celloist
Bernhard Cossman.

The second occasion was one month later, on Saturday evening 4 June 1853, at the
Altenburg, when Liszt played his 'Harmonies du Soir' and his Sonata in the presence of
Mason and others of his pupils. Mason wrote: 'He was at his best and played divinely.'

The third occasion was on Wednesday morning 15 June 1853, when Liszt played his Sonata at the Altenburg in the presence of Mason, the twenty-year old composer and pianist Johannes Brahms, violinist Edé Reményi, pupils Karl Klindworth and Dionys Pruckner (1834-1896), composer Joachim Raff and others of Liszt's pupils and friends.

Brahms and Reményi were on a concert tour at the time and had detoured to Weimar so that Brahms could show some of his early unpublished compositions to the older composer. What started out as a happy occasion, with Liszt's brilliant sight reading of Brahms's hardly legible E flat minor Scherzo and part of his C major Sonata, ended quite uncomfortably for all concerned.

'A little later someone asked Liszt to play his own sonata, a work which was quite recent at that time, and of which he was very fond. Without hesitation, he sat down and began playing. As he progressed he came to a very expressive part of the sonata, which he always imbued with extreme pathos, and in which he looked for the especial interest and sympathy of his listeners. Casting a glance at Brahms, he found that the latter was dozing in his chair. Liszt continued playing to the end of the sonata, then rose and left the room. I was in such a position that Brahms was hidden from my view, but I was aware that something unusual had taken place, and I think it was Reményi who afterward told me what it was.'

Reményi corroborated Mason's account in an interview for the 'New York Herald' of 18 January 1879, the first time the story found its way into print. It was later reprinted in Kelly and Upton's 'Edouard Reményi' (Chicago, 1906):

'While Liszt was playing most sublimely to his pupils, Brahms calmly slept in a fauteuil [arm-chair] or at least seemed to do so. It was an act that produced bad blood among those present, and everyone looked astonished and annoyed. I was thunderstruck. In going out I questioned Brahms concerning his behavior. Hie only excuse was: Well, I

was overcome with fatigue. I could not help it." '

In fairness to the young Brahms, it was very hot in Weimar that day and he had been travelling all the previous night to get there. Reményi later fell out with Brahms and left Weimar on his own. Reményi had sat beside Brahms during Liszt's performance and although his comments may have been exaggerated certainly something happened to upset Liszt. Years later Klindworth corroborated the incident to Mason but 'made no specific reference to the drowsiness of Brahms'. The fast that it was very hot inWeimar on 15 June 1853 is clear from Mason's account of his much later conversation with Brahms on 3 May 1888, yet no commentator mentions this circumstance.

Brahms stayed for ten days at the Altenburg accepting Liszt's hospitality. When he left, Liszt presented him with an ornamental cigar box entitled 'Brams' [sic]. It seems that Mason and Klindworth were incorrect in their recollections that Brahms left that afternoon or the next morning. Liszt obviously got over what upset him, if it was Brahms's drowsiness, but neither ever got to like each other's music very much.

It is to be regretted that Mason does not give us any more precise details of how Liszt played his Sonata but we do know from Mason's account that Liszt sought empathy from his listeners. The 'dolcissimo con intimo sentimento' section in the slow movement would fit Mason's reference to the 'very expressive part of the sonata.' Dionys Pruckner said that to understand the Sonata one had to have heard Liszt play it, which is not much help to us.

The Sonata was still in manuscript at the time of Liszt's early performances in 1853. It was later published by Breitkopf & Härtel and printed copies became available in April 1854. The original edition shows that Liszt dedicated the Sonata to fellow composer and pianist Robert Schumann, who had in 1839 dedicated his masterpiece for piano, the Fantasy in C major, to Liszt. Liszt explained, in an 1857 letter to Schumann's biographer Wasielewski, that this was his means of expressing gratitude for Schumann's dedication to Liszt of the 'marvellous and magnificent' Fantasy. Liszt's dedication to Schumann was also designed to repair a personal breach between the two over fellow composer Felix Mendelssohn, and to persuade the musically conservative Schumann to appreciate Liszt's more 'modern' music.

According to Liszt's own annotation on the manuscript's title page, he completed his Sonata on 2 February 1853. One or two modifications were made to it in the weeks following and on 12 May 1853 Liszt told Bülow. 'As for music, I have finished my Sonata, and a second Ballade.'

After its publication Liszt gave printed copies of his Sonata to those who might promote it. He inscribed a copy dated April 1854 to his pupil Dionys Pruckner and sent a copy to the twenty-four year old Bülow in Berlin, which he received in May 1854.

He also sent a copy to the Schumann house in Düsseldorf which arrived on 25 May 1854. This was eleven months after the drowsiness incident and Brahms, who was staying at

the Schumann's as a house guest, played the Sonata through for Robert's wife Clara,
herself a concert pianist and composer.

Clara wrote in her diary

'I received a friendly letter from Liszt today, enclosing a sonata dedicated to Robert and a
number of other things. But what dreadful things they are. Brahms played them to me
and I felt quite ill. It's much ado about nothing – not a single sound idea, but altogether
confused, and not a clear harmonic expression to be found anywhere! And now I even
have to thank him for it [the dedication], it is truly appalling.'

To be fair to Clara, her husband had two months earlier, after an unsuccessful attempt to
drown himself, had been taken to a mental hosoital at Endenich, near Colditz Castle,
leaving her with seven children to support. Bear in mind, also, that Brahms was, and
always remained, a close friend of Clara's.

Robert Schumann never recovered from his mental illness which was caused by tertiary neuro-syphillis, and he died at Endenich, probably from self-starvation, two years later, on 29 July 1856. One imagines that Brahms had told Schumann about Liszt's Sonata when, as William Mason recounts, Brahms visited the Schumanns at their Düsseldorf home shortly after the drowsiness incident. This visit took place in September 1853 and in the present writer's view would tend to contradict the view expressed by some commentators that Schumann never knew of the dedicartion of theSonata to him, or even of the Sonata's existence.

Louis Kentner, in his chapter in 'Liszt' edited by Walker, wrote that Schumann heard Liszt play the Sonata. This notion appears to originate in Göllerich's 'Liszt' where Liszt recalled such an incident. No corroboration can be found and it is possible that Liszt had confused Schumann with another composer, particularly after the passage of more than thirty years.

Liszt wanted critical support in the right quarters for his Sonata and in 1854, before June, he wrote to his friend and supporter Louis Köhler, who was the critic for the 'Neue Zeitschrift für Musik':

'For the present I allow myself to send you my Sonata which has just been published at Härtel's. You will soon receive another long piece, Scherzo and March, and in the course of the summer my Years of pilgrimage Suite of Piano Compositions will appear at Schott's; two years Switzerland and Italy. With these pieces I shall have done for the present with the piano, in order to devote myself exclusively to orchestral compositions, and to attempt more in that domain which has for a long time become an inner necessity. Seven of the symphonic poems are perfectly ready and written out.'

Köhler had already written favourable reviews of Liszt's compositions and they had begun an exchange of letters. Liszt had previously sent him copies of his newest piano works and invited him to visit Weimar which he had done in May 1853. Maybe he had

heard Liszt play his Sonata then.

Köhler reviewed the Sonata enthusiastically and in the course of his review discussed the Sonata's use of thematic transformation and stated how personally moved he was by the beauty of the work. He praised Liszt's themes for their 'beauty and centrifugal force' and for their striking contrasts. He commented on the ingenious use of thematic metamorphosis, and finally the great artistry of the entire work. His review was dated July 1854 from Königsberg, but he may have sent Liszt a copy of the article before it was published because Liszt wrote on 8 June 1854 with 'a thousand thanks for all the amiable things you write to me.'

Promising to forward other recent scores Liszt concluded:

'But why do I chatter on with you about silly things? – Your very attentive discovery of my intention in the second motive of the sonata ... in contrast to the earlier hammer-stroke ['Hammmerschlag'] ... probably led me to it.'

Liszt was, of course, particularly pleased that Köhler noticed the augmentation and lyrical transformation of the hammerblow (third) motif (bar 14) into the third subject (bars 153, 154), which is by no means immediately obvious.

Liszt's first pupil to play his Sonata, Karl Klindworth, had moved to London in early 1854 to pursue a concert career and on 2 July 1854 likszt wrote to Klindworth in London:
'Write me word how I can send them [two newly published Liszt arrangements] to you in the quickest and most economical manner – together with the Sonata.'

On the afternoon of 23 October 1854 Liszt again performed his Sonata in the library of the Altenburg on his favourite Erard grand piano. His pupils, the composer Peter Cornelius (1824-1874) and mujsic critic Richard Pohl, were present and were moved by the Sonata and by Liszt's performance. The Sonata was preceded by Liszt's concert study 'Un Sospiro' with an improvised bravura ending, and the afternoon was completed by some improvisations by one of his guests, the Parisian organist Lefébure-Wély. This occasion was recalled by Cornelius in his 'Literary Works' (Leipzig, 1904-1905).

The official première of Liszt's E flat piano concerto took place at the Ducal palace in Weimar on 17 February 1855 with Berlioz conducting and the composer as soloist. Composition of the concerto had proceeded on and off since 1830 and it was finally published in 1857. The concerto uses the principle of thematic transformation as does the Sonata but within a more clear cut four-movement structure.

On 5 April 1855 Karl Klindworth visited Liszt's friend, the opera composer and conductor, Richard Wagner, at his rooms at 22 Portland Terrace, Regents Park, London, and Wagner wrote on the same evening to Liszt:

'Klindworth has just now played your great Sonata for me! – we spent the day alone together, and after dinner he had to play. Dearest Franz! Just now you were with me; the Sonata is inexpressibly beautiful, great, loveable, deep and noble – just as you are. I was profoundly moved by it, and all my London miseries were immediately forgotten.'

Klindworth astonished me by his playing; no less a man could have ventured to play your work for me for the first time. He is worthy of you. Surely, surely it was beautiful.'

Klindworth never issued an edition of the Sonata, although he did of other Liszt works, notably the piano concertos and the Transcendental Studies. He survived into the recording age but left no recordings for posterity.

On 21 July 1855, at a soirée at the Altenburg, Carl Tausig (1841-1871) played some pieces. Carl Tausig was a fourteen-year old prodigy, was Liszt's most brilliant pupil and was the dedicatee of Liszt's Mephisto Waltz. He and his father Aloys, a respected piano teacher, were presented to Hans von Bülow and various members of the Weimar school. Bülow played three of his own works and Liszt concluded by playing his Scherzo and his Sonata. Afterwards everyone went down to the Erbrinz Hotel for dinner.

Liszt's brilliant young pupil, and pianist and composer, Hans Von Bronsart (1820-1913), heard Liszt play his Sonata at the Altenburg in July 1855, presumably the above performance of 21 July 1855, and wrote in the 'Neue Zeitschrift für Musik:

'In regard to its self-stipulated form and development, this is one of the singular events of modern times, as if it were a continuation of Beethoven's late period sonatas, a work to consider as a new beginning for the Sonata.'

In April 1855 Bülow played the Sonata for Liszt, probably for the first time. Liszt wrote to Richard Pohl the next day:

'Büow played several pieces for me quite wonderfully, among other things my polonaises and the Sonata.'

In January 1857 Liszt could only get about on crutches owing to painful boils on his feet. He managed to get to the Weimar Theatre on 7 January 1857 to conduct the first performance of his second piano concerto in A major with the twenty-seven year old Hans von Bronsart as soloist. Liszt was very much attached to Bronsart whom he called Hans II (Bülow being Hans I). Bronsart and Bülow were the same age and were close friends. The second concerto is more of a tone poem in style, is less classical in form, and uses the principle of thematic transformation to an even greater extent than the first concerto does. Liszt at first called it 'Concert Symphonique' perhaps to emphasise its dramatic orchestral passages.

Liszt's painful and disabling condition prevented him from travelling to Berlin to be present at the official première of the Sonata which was given by Bülow on 22 January 1857 at the Englischen Haus Hotel in Berlin. The première took place at one of three soirées to introduce new piano trios by César Franck and Volkmann to the Berlin public and to christen Carl Bechstein's first grand piano. Apart from Bülow's personal connection with Liszt it may be that Bülow was chosen to première the Sonata to lend it the authority of his intellectual ability and stature.

After the concert Bülow reported that Liszt ally and composer Felix Draeseke praised
both the Sonata and Bülow's performance. Bülow wrote the next day to Liszt: 'I am
writing to you the day after a great day. Yesterday evening I played your Sonata for the
first time before the Berlin public, which applauded me heartily and called me back.'

The newspaper reviews of the Sonata itself were somewhat mixed.

Liszt's long time loyal friend Franz (Karl) Brendel noted in the 'Neue Zeitschrift für
Musik' of 30 January 1857 that a new sonata of Liszt had been performed, describing the
work as being 'in manuscript'. This description is puzzling as Louis Köhler of the same
newspaper had reviewed the Sonata after receiving a printed copy from Liszt in July 1854
following on its publication by Breitkopf & Härtel.

Otto Gumprecht of the ‘Nationalzeitung’ called the Sonata ‘an invitation to hissing and stomping of feet.’ Oscar Eichberg, however, showed some enthusiasm in the ‘Neuer Berliner Musikzeitung’.

Gustav Engel wrote in the ‘Spener’schen Zeitung’ of 30 January 1857:

‘The second item in the concert was a Sonata by Liszt (B minor). It has the peculiarity of consisting of a single very extended movement. Certain main themes form the basis of the whole. Among them, the first is of such a quality that one can almost discern the character of the work by it alone. The structure rests on harmonic and rhythmic effusions that have not the slightest connection with beauty. Even the first theme must be dismissed as completely inartistic. Admittedly, what we get during the development is worse.

Engel concludes that ‘it is scarcely possible to be further away from legitimate procedures than is the case here.’

Following Engel’s scathing review, Bülow, quite understandably upset, wrote to the ‘Spener’schen Zeitung’ thus commencing an acrimonious correspondence. Liszt tried to calm down his highly-strung virtuoso friend:

‘I can only adopt a certain degree of passive curiosity, continuing along my path of creating new works, without being troubled by the barking or the biting.’

Later in 1857, when Bülow was invited to give a recital in Leipzig, he offered the committee Beethoven’s ‘Diabelli’ Variations and Liszt’s Sonata. Ferdinand David replied, asking him to drop the Sonata on the stated grounds that the low fee of six louis d’or did not give the organisers the right to ask for Liszt, only Bach and Beethoven.

‘People have heard that you play the things of your master in public, show them that you understand no less the works of the older masters.’

Bulow was understandably stung by the gratuitous offensiveness of the reply including the description of the Sonata as a ‘thing’.

He persevered with the Liszt Sonata, however, playing it three times in public, in Berlin
and Leipzig, between 1857 and 1861. Bulow never issued an edition of the Liszt Sonata
although he did issue an edition, which Liszt warmly praised, of the Beethoven Sonatas.
Bukow did not survive into the disc recording age.

Peter Cornelius was another supporter of the Sonata. He planned to devote a lecture to it
in Vienna in 1859 as part of a series of three lectures, the other two dealing with
Beethoven's 'Hammerklavier' Sonata and Schumann's F sharp minor Sonata. Cornelius
discussed his views on the Liszt Sonata with the composer but none of the lectures in fact
took place because after researching the topic Cornelius felt he could not do justice to it.

Liszt's daughter Blandine wrote to Liszt's companion Carolyne von Sayne-Wittgenstein on 27 May 1861 from Paris about French composer Charles Gounod: 'Gounod is very friendly and enthusiastic about my father's music. He played him his Sonata dedicated to Robert Schumann and Liszt's 'Bénédiction de Dieu dans la Solitude.' (Safflé and Deaville, page 113). Liszt was in Paris from 10 May to 8 June 1861. It was his first visit to Paris in more than seven years. 'At the home of the Metternichs Liszt dined with Gounod, who had brought along with him the score of his latest opera, Faust, a work which was already the talk of the town. Liszt wrote: 'I presented him with his waltz for dessert – to the great entertainment of those listening.' (Walker, page 539)

On 24 August 1864, three days after the opening concert of the Karlsruhe Festival at the Court Opera House, Bülow's pupil Alide Topp played for Liszt who wrote:

'[She] is quite simply a marvel. Yesterday she played for me by heart my Sonata and the 'Mephisto' Waltz in a way which enchanted me.'

English pianist and Liszt pupil Walter Bache (1842-1888) often heard Liszt play his own works. In March 1865 the twenty-three year old Liszt pupil heard the composer play his Sonata in Rome for a group of pupils, and perhaps in April 1869 in the Boesendorfer salon in Vienna. Bache was with Liszt for seventeen summers in Rome and back home in England performed and enthusiastically promoted Liszt's works including the Sonata.

On Monday 3 May 1869 the seventeen year old Liszt pupil Georg Leitert (1852-1902), later to study at Weimar with Liszt, played Beethoven's 'Hammerklavier' Sonata and the Liszt Sonata in the small auditorium of the Concert hall in Budapest winning applause for himself and the composer. Liszt pupil Sophie Menter (1846-1918) was present as were the composer and his close musical acquaintances. (Legány)

On Sunday 8 January 1871, at one of Liszt's musical mornings in the hall of the Presbytery of the Inner City Parish Church, Budapest, the eighteen year old Liszt pupil

Róbert Freund (1852-1936) played the Liszt Sonata and Liszt himself played some of his
own arrangements. (Legány)

Robert Freund had studied with Moscheles, and for two summers with Schumann's
friend Wensel who may have provided an introduction to Brahms. In 1869 Freund
studied in Berlin under Tausig. When Freund was in Budapest in 1870, Liszt arrived in
December for a stay of several months.

Freund continues in his unpublished memoirs (Source: 'Etelka Freund' (1879-1977) by
Allan Evans: website 'Arbiterrecords'):

'After having stood in vain several times below [Liszt's window] (he stayed in the old
parish house – now gone), I finally mustered enough courage, entered the house where I
ran into his servant in the stairwell, and was promptly received. I requested permission to
play something for him and, in reply to his question as to what I would play, I said "the B
minor Sonata" – a piece rather unknown at the time. He didn't even seem remotely to

think of his own sonata for he asked me again: "What Sonata?" He listened to the first
part without comment. Only in the D major 'Grandioso' section did he urge me on.
Before the 'Andante' he interrupted me and asked whether I would be willing to play the
Sonata next Sunday in his residence at a matinée. I left, overjoyed, and saw the world
lying at my feet. From then on I had permission to visit him every Tuesday and Friday
afternoon.

I always had the good fortune to see him alone. In the salons Liszt gave the impression
of a sophisticated, perhaps even somewhat affected, man of the world; in small company
or when alone with him, however, you felt the total impact of the greatness of his
imposing, venerable, incredibly ingenious personality. The gentle calm and the sublime
clarity of his judgment, the universality of his mind, the simplicity and innate nobility of
his comportment were incomparable.

Róbert Freund later established himself as a pianist and teacher in Zürich. His sister
Etelka Freund was also a pianist and teacher and, like Róbert, was a friend of Brahms.

August Stradal (1860-1930), the Bohemian pianist who later entered Liszt's masterclass
in Weimar in September 1884, played the Sonata for the composer as a teenager in the
1870s.

Ferruccio Busoni (1866-1924) played for Liszt on 16 March 1873 at the age of seven and
later took lessons from the Russian pianist and Liszt pupil Arthur Friedheim (1859-1932).
Busoni became a distinguished Liszt scholar and pianist and often performed the Sonata
and other works by Liszt, although he never studied with Liszt himself. Later on, Busoni
taught Egon Petri who himself became a distinguished Liszt interpreter and teacher.

Liszt stayed with the Wagners at Bayreuth from 14 March to 3 April 1877. They
celebrated Wagner's name-day on 2 April when Wagner gave Liszt a signed copy of his
newly published autobiography 'Mein Leben' and in the afternoon he sang the first Act

of ‘Parsifal’ with Liszt accompanying him on the piano. In the evening Liszt played his Sonata. Cosima (who was Liszt’s daughter, Wagner’s wife and Bülow’s former wife) wrote in her diary of a ‘lovely cherished day, on which I can thank heaven for the comforting feeling that nothing – no deeply tragic parting of the ways, no malice on the part of others, no differences in channels – could ever separate us three.’ ‘Oh, if it were possible to add a fourth [Bülow] to our numbers here! But that an inescapable fate forbids, and for me every joy and exaltation ends with an anxious cry to my inner being!

This was the last documented occasion on which Liszt played his Sonata. He never gave a public performance of his Sonata and, unless the legendary wax cylinder turns up one day, left no recording of his playing for posterity.

The composer, pianist and organist Camille Saint-Saëns performed the Sonata in an April 1880 concert in the Salle Pleyel in Paris. Liszt thought highly of Saint-Saëns as a performer of Liszt’s piano works. Saint-Saëns often expressed his own dislke of

romantic excesses of interpretation and his reproducing piano recordings of his own works bear this out at least to some extent.

Tausig pupil Oscar Beringer gave the British première of the Sonata in St James's Hall on 24 April 1880. The Atheneum observed: 'regarding this Sonata opinions are not at all likely to be unanimous.'

The second British performance was given by Jessie Morrison, a pupil of Frits Hartvigson, on 12 May 1880.

Bülow again performed the Sonata, this time in Vienna on 22 January 1881. Liszt was in Budapest at the time. The Viennese critic Edward Hanslick described the Sonata as 'a brilliant, steam-driven mill, which almost always runs idle.' He was 'bewildered, then shocked, and finally overcome with irresistible hilarity ... Whoever has heard that, and finds it beautiful, is beyond help.'

Bülow gave an all-Liszt recital in Budapest on 14 February 1881. He began with the Sonata and continued with selections from the Swiss volume of the Années de Pèlerinage, Paysage, Feux-follets, Waldesrauschen, Gnömenreigen, the second Polonaise and St Francis of Paola walking on the waters. This was followed by a concert consisting of Beethoven's last five sonatas.

Liszt was present in the audience and wrote the next day to Denés Pázmándy, the editor of the Gazette de Hongrie, which was a French language newspaper in Budapest

'You want to know my impression of yesterday's Bülow concert? Certainly it must have been the same as yours, as that of us all, that of the whole of the intelligent public of Europe. To define it in two words: admiration, enthusiasm. Twenty-five years ago Bülow was my pupil in music, just as twenty-five years earlier I had been the pupil of my respected and beloved master Czerny. But to Bülow is given to do battle better and with more success than I. His admirable Beethoven edition is dedicated to me as the "fruit of my teaching". Here, however, the master learned from the pupil, and Bülow continues to

teach by his astonishing virtuosity at the keyboard as well as by his exceptional musical learning, and now too by his matchless direction of the the Meiningen orchestra. There you have the musical progress of our time!'

Liszt, in his letter to the Gazette de Hongrie, seems to have been hinting that Bülow's playing was objective rather than subjective. William Mason, in his memoirs, thought that Bulow's playing in general was 'far from being impassioned or temperamental'.
Clara Schumann was more trenchant: 'To me he is the most wearisome player, there is no touch of vigour or enthusiasm, everything is calculated.'

Liszt's English pupil Walter Bache performed the Sonata in his annual all-Liszt concert on 6 November 1882. The Musical Times expressed the view that 'the elaboration of this rhapsody, mis-named a sonata, is to our thinking positively ugly.'

Bache performed it again in the same hall in London in his next annual all-Liszt recital on 22 October 1883 (this was the date of Liszt's birthday). The Musical Times expressed the view that the work had no right to the title 'sonata' unless the works of the classical masters be renamed.

Arthur Fiedheim, Liszt's pupil, secretary and assistant for the last six years of Liszt's life, except when on concert tours, stated in his memoirs:

'In later years von Bülow turned to the more complicated works such as, for instance, the B minor Sonata, though he attained very little success with the public or the critics because his objective style of playing did not lend itself to this kind of music.'

Friedheim took up the Sonata in the 1880s and studied it with Liszt. He played it for Liszt in Vienna in April 1884, performed it there in April/May 1884 and performed it in the presence of Liszt in Leipzig in May 1884. He performed it at the Weimar Musikfest on 23 May 1884 in the presence of Liszt and of fellow pupils Hugo Mansfeldt (1884-1932) and Emil von Sauer (1862-1942).

Friedheim, in his memoirs, quoted from a letter which he received from Mansfeldt years later, in 1930:

'My dear Friedheim, friend of olden days – It may interest you to hear of a remark Liszt made about you many years ago. Perhaps it was never told you. In the year 1884 the festival was held at Weimar, at that time Liszt's home. I was in the audience on that occasion. The next day Emil Sauer told me that he was with others near Liszt when you were playing the Sonata, and when you finished Liszt turned to those around him and said: "That is the way I thought the composition when I wrote it." I can conceive of no greater praise bestowed on anyone.'

Liszt's official biographer Lina Ramann heard the same performance but was not so enthusiastic, describing it as 'clear in form, technically mature, but also technically cold.'

Liszt's American pupil William Dayas (1863-1903) played the Sonata in Liszt's presence on 2 September 1885 at the festival of the Allgemeine Deutscher Musikverein which was held that year in Leipzig.

The next year Liszt arranged to visit England, and his English pupil Walter Bache asked the composer to play the piano in public during this visit. Liszt replied on 11 February 1886:

'Bülow, Saint-Saëns, [Anton] Rubinstein, and you, dear Bache, play my compositions much better than what is left of my humble self.'

Liszt did in fact visit England in April 1886. His visit was a great success and he did in fact play one or two of his compositions at a reception.

Franz Liszt was in Bayreuth for the Wagner Festival where on 31 July 1886, at the age of seventy-four, he died, somewhat unexpectedly, after a short illness. In his lifetime his Sonata was accepted only within a small group of musical friends and he never lived to experience its later widespread popularity as his supreme achievement for piano.

Performances subsequently became more common.

Vladimir de Pachmann (1848-1933) performed the Sonata on 21 April 1892 in New York as part of an all-Liszt programme. (Source: Mark Mitchell 2001 – internet article)

Anton Rubinstein (1829-1894), famous pianist, composer, and longtime colleague and friend of Liszt, performed the Sonata at the beginning of the last concert (no. 32) of the second series of the 'Illustrated Lectures' at the St Petersburg Conservatory during 1888-1889.

Arthur Friedheim performed it in New York's Carnegie Hall in 1891, again in New York four times between 1893 and 1901, and often in Europe.

Russian-born pianist and composer Leopold Godowsky (1870-1938) performed the Sonata at the Chicago Conservatory of Music on 6 January and 11 March 1898.

Ignacy Paderewski (1860-1941), famous Polish pianist, performed it at Carnegie Hall, a review being published in the New York Times of Sunday 24 November 1907.

Polish-born pianist and composer Ignaz Friedman (1882-1948) performed it in Berlin, a review being published on 23 February 1909. He also performed it in Stockholm on 15 November 1909, Vienna on 3 December 1909, Budapest on 1 February 1910 and Copenhagen on 24 October 1910.

Liszt pupils Emil Sauer, Eugen d'Albert (1864-1932), Moriz Rosenthal (1862-1946), Arthur Friedheim, Sophie Menter, Vera Timanoff (1855-1942) and Frederic Lamond (1868-1948) attended the Liszt Festival in Budapest from 21 to 25 October 1911 at the Liszt Academy of music. Friedheim played the Sonata, d'Albert the E major polonaise and Lamond the Don Giovanni Fantasy.

Harold Bauer (1873-1951), famous English pianist and pupil of Paderewski, performed the Sonata at Carnegie Hall on the afternoon of Tuesday 12 December 1911, a review being published the next day in the New York Times.

The early twentieth century saw performances of the Sonata by Emil Sauer, Rafael Joseffy (1853-1915), Moriz Rosenthal and Eugen d'Albert among the later Liszt pupils. D'Albert had found the Sonata unattractive yet ten years after Liszt's death he was performing it with enthusiasm. Joseffy published one of the earliest editions of the Sonata (now published by Schirmer).

Busoni wrote that, in 1909, after playing the Liszt Sonata to Liszt's pupil Sgambati, 'he kissed my head and said I quite reminded him of the master, more so than his real pupils.
Busoni played the Sonata regularly on his tour of Hungary, Europe and America in 1911-12.

Edouard Risler (1873-1929) played the Sonata at the Liszt Centenary at Heidelberg in 1912. Saint-Saens wrote:

'If a prize must be awarded, I should give it to Risler for his masterly interpretation of the great Sonata in B minor. He made the most of it in every way, in all its power and in all its delicacy. When it is given in this way, it is one of the finest sonatas imaginable. But such a performance is rare, for it is beyond the average artist. The strength of an athlete, the lightness of a bird, capriciousness, charm, and a perfect understanding of style in general and of the style of this composer in particular are the qualifications needed to perform this work. It is far too difficult for most virtuosi, however talented they may be.'

Some sources suggest that Risler was a Liszt pupil, but he was only thirteen years of age when Liszt died and is not mentioned by Göllerich.

The Hungarian composer and pianist Béla Bartók made a special study of the Sonata while he was still a student but he left it because he found the first half 'cold and empty'.
Shortly after, he heard Hungarian composer and pianist Ernst Dohnányi give a perfect performance of the Sonata but even then he was still far from understanding it. Some years later he returned to the Sonata because 'its difficulties interested me.' He gradually came to like it as did Dohnányi.

The German pianist, composer and editor Artur Schnabel specialised in Mozart, Beethoven, Schubert and Brahms but performed the Liszt Sonata for a time in the 1920s.

Alfred Cortot, French pianist and editor of Liszt's piano works, recorded the first disc of the Sonata in 1929.

The Russian-American pianist Vladimir Horowitz played the Sonata in his New York
début in 1928 but the critics were divided as to his performance:

Olin Downes in the New York Times called it ‘a noble and peaceful conception, a
reading that towered above everything else … stamping Horowitz with most if not all the
qualities of a great interpreter.’

Pitts Sandorn in the New York Telegram, on the other hand, found that the Sonata
‘oscillated between intellectual mooning and orgies of high-speed massacre, achieving a
general obliteration of rhythm and destruction of design.’

Horowitz recorded the Sonata on disc in 1932.

Sergei Rachmaninoff, Russian-American composer and pianist, performed the Sonata often during his later concert tours but his offer to record it on disc was not taken up.

Reproducing piano roll recordings were made of the Sonata by Liszt pupils Eugen d'Albert, Arthur Friedheim and Josef Weiss. They were also made by Paul Gayraud, Friedrich Keitel, Ernest Schelling and Germaine Schnitzer. The writer has, through the kindness of Denis Condon, transferred to CD the d'Albert and Schelling rolls but has not yet located any of the other rolls. In particular, the writer has not yet been able to locate the Friedheim Triphonola roll which would be of the greatest historical and musical significance. Denis Condon has a Rönisch reproducing piano capable of playing Triphonola rolls.

Subsequently many other pianists made recordings which were issued on 78 rpm and 33 rpm discs and there are currently a large number available on CD, some being reissues. No Liszt pupil ever recorded the Sonata on disc.

Here we must leave the performance history of the Sonata, while noting that it is nowadays a part of the repertoire of every leading pianist and may even be the most frequently performed piano piece in the concert hall.

Liszt Sonata prototypes

Hummel's Sonata in F sharp minor opus 81 composed 1814

The opening octaves of bars 1-4 may have inspired the octaves of motif B of Liszt's Sonata. Hummel, in addition, used a highly chromatic transition hinting at various distant keys, before a long period on the dominant of the relative major established it as the true second key. By this means any memory of the tonic key was effaced and the relative major appeared satisfyingly exotic. Liszt, who admired and performed Hummel's Sonata, used a similar procedure in his own Sonata.

Beethoven's Sonata in B flat major 'Hammerklavier' opus 106 composed and published 1819

The integration of fugue into the sonata form was achieved by Beethoven successfully in his late piano sonatas. Liszt had studied with Beethoven's pupil Carl Czerny and knew all the Beethoven sonatas. In particular, Liszt often played Beethoven's 'Hammerklavier' sonata, the final movement of which is a massive fugue, and he used to ask potential pupils to play the fugue. Liszt successfully integrated a fugue in his own sonata.

Schubert's Fantasy in C major 'Wanderer' opus 15 D760 composed 1822

Nearly all the themes are transformations of the opening rhythmic motif. The last movement commences with a fugal exposition of a theme based on the opening motif.
Liszt performed the 'Wanderer' Fantasy often. He arranged it for two pianos and for

piano and orcherstra and also edited the piano score. Liszt was influenced by Schubert's
piano writing and procedures in his own sonata.

Schumann's Fantasy in C major opus 17 composed 1836 published 1839

Schumann integrates a slow section into his first movement from which, on one analysis,
is what Liszt does in his Sonata. Schumann dedicated his Fantasy to Liszt who played it
and admired it. Liszt dedicated his own sonata to Schumann.

Chopin's Fantasy in F minor opus 49 composed and published 1841

Liszt was a friend of Chopin in Paris in the 1830s and was familiar with and admired
Chopin's piano compositions. Chopin integrates a slow section into the first movement
sonata form of his Fantasy which, on one analysis, is the procedure that Liszt carries out
in his Sonata. The slow movement of Liszt's 'Grosses Konzertsolo' of 1849, later
arranged by Liszt as his 'Concerto Pathétique', is Liszt's hommage to Chopin's slow
section of his Fantasy. At the same time each epitomises the psychological and
emotional differences between Chopin and Liszt.

Chopin's Sonata in B minor opus 58 composed 1844 published 1845

As to the key:

Chopin's sonata and Liszt's sonata are each in the key of B minor and end in the tonic
major.

As to the first movement (in first movement sonata form) of Chopin's B minor sonata
and Liszt's B minor sonata (the whole being viewed as being in first movement sonata
form):

Each first subject is in a mood of 'storm and stress', and each first subject flourishes
downwards.

Chopin's second subject and Liszt's third subject are each in the relative major leading to
the subdominant minor and each recapitulates classically, Chopin's subject being in a
mood of serene joy leading to regret and Liszt's being in a mood or restless joy leading to

sorrow.

Liszt used the same procedure that Hummel and Chopin used to make a transition to the
second subject.

Chopin compressed the recapitulation in the first movement of his B minor (and B flat
minor) sonatas. Liszt followed a similar procedure, compressing the recapitulation of his
own sonata by about 20 per cent.

Liszt retained the whole of his first subject whereas Chopin omitted the whole of the first subject of his B minor sonata and most of the first subject of his B flat minor sonata.
Both composers retained the whole of their 'second group' in their recapitulation. (The 'second group' for Chopin consisted of his second subject and the 'second group' for Liszt consisted of his second and third subjects.)

As to the Scherzo:

The Scherzo of Chopin's B minor sonata is in the enharmonic key of E flat major. This is also the key of the false exposition and the false recapitulation of the Liszt B minor sonata. The second subject of the Finale of Choppin's B minor sonata also makes an enharmonic appearance in that key.

Liszt admired and played Chopin's B flat minor and B minor sonatas. He particularly admired Chopin's B minor sonata.

Alkan's 'Quasi-Faust' published in 1843

Alkan's Grande Sonate 'Les Quatres Ages' contains his 'Quasi-Faust' movement in D sharp minor.

Alkan's first subject, in a mood of 'storm of stress', consists of an octave motif prototypical of Liszt's motif B followed by a hammerblow motif prototypical of Liszt's motif C. Liszt's first subject, also in a mood of storm and stress, consists of Liszt's motifs B and C constrapuntally combined.

Alkan's second subject, in a cheerless mood, is a lyrical tyransformation by way of augmentation of Alkan's hammerblow motif and recapitulates classically. Liszt's third subject, in a mood of restless joy leading to sorrow, is a lyrical transformation by way of augmentation of Liszt's hammerblow motif and recapitulates classically.

Liszt's second subject bears a strong resemblance in mood to the subsequent triumphant transformation by Alkan of Alkan's second subject. In addition they share a strong resemblance both thematically and in their piano writing.

Alkan's second subject recapitulates classically in the tonic. Liszt's second and third subjects also recapitulate classically in the tonic. Both composers retained the whole of their 'second group' in their recapitulation. (The 'second group' for Chopin consisted of his second subject and the 'second group' for Liszt consisted of his second and third subjects.)

Alkan's Quasi-Faust movement contains a fugue (in eight parts) which represents the redemption of Faust. The 'Scherzo' of Liszt's Sonata is also a fugue (in three parts) but the redemption of Faust occurs later, at the end of the Liszt Sonata.

In the 1830s Liszt lived in Paris and became a friend and musical colleague of Charles-
Valentin Alkan. We know from a comment Liszt once made at a masterclass that he
knew Alkan's piano music.

Liszt Sonata & pupils

Liszt pupils with documented connections with the Sonata were:

Eugen d'Albert 1864-1932 British 4, 5, 6
Walter Bache 1842-1888 British 2, 6
Hans von Bronsart 1830-1913 German 2
Hans von Bülow 1830-1894 German 1, 2, 3,,6
Peter Cornelius 1824-1874 German 2
William Dayas 1863-1903 American 3
Róbert Freund 1852-1936 Hungarian 3
Arthur Friedheim 1859-1932 Russian 1, 3, 5, 6
Rafael Joseffy 1853-1915 Hungarian 4, 6
Karl Klindworth 1930-1916 German 2, 3, 6
Georg Leitert 1852-1902 German 3
William Mason 1829-1908 American 2
José Vianna da Motta 1868-1948 Portuguese 4
Dionys Pruckner 1834 1896 German 2
Moriz Rosenthal 1862-1946 Polish 4, 6
Emil von Sauer 1862-1942 German 4, 6
Bernhard Stavenhagen 1862-1914 German 6
August Stradal 1860-1930 Bohemian 3
Carl Tausig 1841-1871 Polish 2
Josef Weiss 1864-1918 German-Hungarian 5

The numerals shown above alongside the name of the Liszt pupil indicate that the Liszt
pupil in question had one or more of the following documented connections with the
Sonata, namely that he:

1. studied the Sonata with Liszt
2. heard Liszt play his Sonata
3. performed the Sonata for, or in the presence of, Liszt
4. edited the Sonata in a published edition
5. recorded the Sonata on piano roll
6. performed the Sonata

No Liszt pupil ever recorded the Sonata on disc.

Liszt tradition

The Liszt tradition, through his pupils Bernhard Stavenhagen and Berthold Kellermann, was expounded by their pupil Tilly Fleischmann in ‘Aspects of the Liszt Tradition’ by Tilly Fleischmann edited by Michael O’Neill (Adare Press, Magazine Road, Cork, 1986.

Michael O’Neill writes:

‘Aspects of the Liszt Tradition’ captures for us the essence of the theory and practice of piano playing which were current among the students and disciples of Franz Liszt, and are now in danger of becoming lost.

In this book Tilly Fleischmann presents us with ideas relating to interpretation and technique, based mainly on her studies with Stavenhagen and Kellermann at the Royal Academy of Music, Munich, in the early years of this [twentieth] century. Many famous pieces by Chopin and Liszt are examined in detail with reference to fingering, phrasing, pedalling, dynamics, rubato – matters of interest to amateur and professional pianists alike’

Born in Cook in 1879, a daughter of the organist of St Mary’s Cathedral, Tilly Swerz was sent to Munich by her father in 1899 to study with Bernhard Stavenhagen, then an internationally celebrated pianist, who taught at the Royal Academy of Music, Munich, from 1898, and in 1901 was appointed Director. At orchestral concerts there she performed the Weber Konzertstück under Stavenhagen, and the Schumann Piano Concerto under Felix Mottl, Generalmusikdirector in Munich and for many years conductor of the Wagner Festspiele in Bayreuth. Having given a number of successful recitals in Munich, after the last of them she was invited to play for Prince and Princess Ludwig of Bavaria at their Castle at Nymphenburg.

While still a student at the Academy she met another student, Aloys Fleischmann, who was studying composition with Josef Rheinberger. They married in 1906, and went to live in Cork. … She was the first Irish pianist to give a BBC broadcast … [and] presented

all-Liszt programmes to mark the centenary of the composer's birth in 1911, and the
fiftieth anniversary of his death in 1936.'

Tilly Fleischmann's book, containing her life's teaching experience, consisted of 340
pages and several hundred illustrations, and could not be published owing to the
relatively high cost.

'As a one-time student of Mrs Fleischmann it occurred to me that an abridged version
might be put into circulation by means of private subscription. The affirmative replies to
a circular of enquiry were so numerous as to justify the project, and so the present edition
has come into being.

In producing this book I have attempted to record what I learned in Munich at the start of
this century from my teachers Bernhard Stavenhagen and Berthold Kellermann as regards
piano playing in general, and the interpretation of Chopin and Liszt in particular.'

Tilly Fleischmann continues:

'During my student days, which came at the close of one of the greatest epochs of artistic and creative activity in Germany, the influence of Liszt was still paramount. Most of the famous pianists then active had been students or associates of Liszt in his later years – Stavenhagen and Kellermann themselves, Sophie Menter, Moritz Rosenthal, Alexander Siloti, Giovanni Sgambatti, Alfred Reisenauer, Frederick Lamond, Konrad Ansorge, Arthur Friedheim, Emil Sauer [and] Eugen d'Albert. Berhnard Stavenhaghen, with whom I studied at the Royal Academy of Munich from 1901 to 1904, was as a young man the last pianist to work consistently under Liszt's guidance, in Weimar, Budapest and Rome. Stavenhagen succeeded Liszt at Weimar, in as much as he took over Liszt's Meisterklasse on the death of his master, and kept the tradition alive by continuing to teach at Weimar during the summer months of each year. In 1890 he became Court pianist at Weimar and in 1895 Court conductor. In 1898 he was appointed Court conductor at Munich, and in 1901 Director of the Royal Academy of Music. As a pianist Stavenhagen was one of those rare phenomena who combine the highest poetic and imaginative qualities with incomparable technique; his performance were for me the most memorable of all those which I heard abroad. As a teacher he possessed the ability to impart a sense of style and an understanding of what interpretation really means. His Meisterklasse at the Academy consisted of sixteen students of many nationalities, including Grace O'Brien and myself from Ireland.

On Stavenhagen's retirement from the directorship of the Academy in 1904 I studied for a year with his colleague, Berthold Kellermann, who had been Professor of Piano-playing at the Academy since 1881. In his youth Kellermann had acted as secretary to Wagner and music master to his children, and had been a member of the Parsifalkanzlei. He studied with Liszt at Weimar from 1873 to 1878, and knew Liszt intimately as master and friend for sixteen years. Liszt thought highly of Kellermann's playing, and often said: 'If

you want to know how to play my works go to Kellermann – he understands me.' By 1904 Kellermann had ceased to be a concert virtuoso, but as a teacher he had more humanity and deeper psychological insight than Stavenhagen, together with a far greater capacity for imparting detailed instruction. In 1910 he told me that he intended re-editing Liszt's piano works, but never seems to have done so. As a conductor and as a propagandist for Liszt's works, however, Kellermann was active up to his death in 1926, and was frequently acclaimed as the living embodiment of the Liszt tradition.

In stressing the extent of Liszt's influence and the indebtedness to Liszt of the pianists and teachers of a generation ago, the question arises as to what the Liszt tradition has to do with piano-playing today. First of all, in matters of technique Liszt did for piano-playing what Paganini had done for violin-playing, with the difference that Liszt, to a far greater extent than Paganini, used technical virtuosity as a means to an end, namely, the enrichment of the means of expression. It is often said that there could be no Liszt method of piano playing since he actually never taught technique. This may be partly true, but he frequently gave technical hints to his pupils, and from his playing from them they were able to deduce much valuable information. Liszt concentrated indeed on the intellectual and spiritual content of the music, but as Stavenhagen noted: 'If one is

attentive one can learn enormously from him in technical matters. One must be swift to seize on the Master's technical secrets.

Kellermann's mastery of pedalling, for instance, on which subject he wrote a comprehensive treatise, was largely derived from the practice of the master. Both Kellermann and Stavenhagen were in an altogether different category from the 'one-day' pupils who cashed in so lamentably in later years on Liszt's name, for both lived for years on intimate terms with him and had detailed information as to how he practised and worked. The methods of a pianist who was probably the greatest virtuoso of all time could not be without significance, even after the lapse of so many years.

Because, unfortunately, neither Stavenhagen nor Kellermann seem to have left any detailed written records of Liszt's teaching, it is my purpose to preserve through these pages at least some of the chief points which were impressed on me by one or other of them in the course of studying Chopin's and Liszt's compositions.

Liszt may be regarded as the founder of modern piano playing. He extended the range of the instrument's possibilities by inventing new methods of laying out scale passages, arpeggios, broken chords, octave passages and trills, by extending the range of colour procurable by the sustaining pedal, and by using to the full both the extreme depths as well as the extreme heights of the instrument, thereby giving it an orchestral sonority – in fact his inventiveness has since hardly been excelled. Less original, less intensely personal than Schumann or Chopin, his music is more brilliantly effective than theirs; yet it has never attained the popularity which might have been expected, since, among other reasons, it is not easily playable by amateurs, while a fair proportion of the music of the other romantic composers makes comparatively small demands on the pianist's technique. There are relatively few works of Liszt (the Consolations and some of the Harmonies Poétiques et Réligieuses are among the exceptions) which do not involve difficult passage work of one kind or another, so that only pianists of professional standard are

really competent to attempt his music.

More important still, re-creative ability is needed for its interpretation, since the style is
often impressionistic and the structure sketchy, so that the player must be able to piece
the various sections together, moulding their outlines so as to give an impression of unity
and cohesion. This is probably what Liszt means when he remarked once to Kellermann
that few people could either play or understand his music. Instead of striving to make a
continuous line of thought emerge from amidst the oratorical style of argument, pianists
usually tend to dwell on the asides and interpolations, making the most out of the
technical display which those afford. As a result not only is the structure of the whole
work impaired, but the coloratura, which is meant to serve as an impressionistic
commentary on the main trend of the music, loses its poetic quality, and is turned into a
jungle of meaningless sound or an empty display of jugglery. The once fashionable
criticism that Liszt's music is a thing of 'trills, scales and cadenzas' (as a Dublin critic
once wrote in connection with a Liszt recital I gave at the Abbey Theatre) may
sometimes apply to the transcriptions and pot-pourris, though even here Liszt served a
useful purpose in imparting to the piano such powers of delivery as commanded
attention

even with the largest and most heterogeneous audience. But in his original music,
however externalized the idiom may often be, however calculated to achieve a maximum
effect in terms of colour and pattern sequence, the display is never cheap or tawdry, for
almost always an imaginative quality, an indefinable poetic essence underlies the passage
work, raising it to a level consistent with the rest of the context.

As a great part of Liszt's output is programme music, the lore which has become
associated with some of the works is essential for their interpretation. Again, there are
traditional emendations and alterations, for when Liszt played his own compositions to
his pupils he frequently improved on the published versions. Stavenhagen, who often
turned over for Liszt on such occasions, told us that he once plucked up courage to point
out to Liszt that he was not playing a passage as he himself had written it. The work in
question happened to be the Paganini Study in E minor. Liszt looked at the passage
closely, then turning to Stavenhagen with a mischievous smile he asked him whether he
liked the improved version better. Stavenhagen confessed that he did, and Liszt
suggested to him that he should make a note of the alteration and hand it down.

The maximum amount of demarcation between two successive phrases is achieved by
means of a full use of break, dynamic change and ritardando, all combined, as for
instance before the statement or re-statement of a main theme. In such cases the
composer usually indicates how the phrasing is to be effected, but in the following
instance, in addition to making a ritardando, as marked, and starting the new [Grandioso]
theme fortissimo, it would be justifiable to make a clear break before the double bar so as
to allow a distinct articulation of the first note of the theme:- [here follows a musical
illustration from Liszt's Sonata in B minor consisting of bars 103-106].

According to Stavenhagen an excellent illustration of rubato was once given by Liszt to a
pupil who had been unsuccessfully trying to play his Nocturne in A flat. Liszt was living
in the Hofgärtnerei in Weimar at the time, and the window of the music room looked out

on a park. It was a stormy day. 'Observe that tree,' he said, 'sometimes the wind sways it gently, sometimes violently to and fro, sometimes the whole tree is bent in motion, again it is quite still. Or look at that cornfield in the distance, over which the wind sweeps with an undulating rhythm. That is perfect rubato, the tempered movement of the corn, the reluctant yielding of the tree, but when you play rubato, your corn, your tree is smitten to the ground!

Stavenhagen, quoting Liszt, used to say that three hours a day would be sufficient for any pianist who practised regularly, not spasmodically once or twice a week. Chopin used to go so far as to forbid his pupils to practise more than three hours. This was Liszt's practice period even when he was over sixty years of age, and had played with triumph in every capital in Europe. Moreover, he was one of these naturally gifted geniuses, who had only to glance at a score to be able to play it.

Liszt, in his essay on John Field, relates how Field was accustomed to practise technical exercises for a few hours daily, even in his old age, with a large coin on the back of his

hand to ensure evenness of execution. Liszt adds that this in itself will indicate the
quietness which pervades his style of playing.

Some teachers advise the abolition of scales and arpeggios. This is a profound mistake.
Scale-playing is the best mode of achieving finger control, velocity of movement and
melodic legato. Perhaps the following story will be a consolation to the young student
who finds it difficult to reconcile himself to the practice of scales. On one occasion the
Irish dramatist Edward Martyn told me that he and a companion had made their way to
the Villa d'Este outside Rome, where Liszt was staying as a guest of Cardinal Hohenlohe.
Having discovered the hour at which Liszt usually practised, they crept stealthily to the
window of the room in which they knew him to be at work, and eavesdropped outside.
To their intense disappointment, stay as long as they could, they heard nothing but scales.

Liszt advised his pupils to play staccato passages as a rule with whole-arm. Since whole-
arm action, strange to say, allows a lighter staccato, is more accurate and produces a
crisper result generally.'

Kellermann did not make any discs or rolls.

MAINTENANCE

Pianos need regular maintenance as does any piece of machinery with moving parts. The
hammers of pianos are voiced to compensate for gradual hardening and a piano tuner
does this with a special tool with which he pierces the hammers. Other parts need
periodic regulation. Aged and worn pianos can have parts replaced and can be rebuilt
and reconditioned.

A piano should be kept out of direct sunlight, away from heat, draught and damp, in an
ambient temperature of not more than 20 degrees celsius and a humidity of between 40%
and 75%. Humidity below 40% may cause the piano to dry out, the glue joints to break
and bits to fall off. Humidity above 80% may cause action parts to seize up with sticking
notes and may also cause metal parts to rust and mildew to form.

Wooden finishes on the casework of a piano should be polished with a silicone-free polish such as one with beeswax. Modern polyester finishes just need a soft cloth to wipe off any dust and finger marks.

Keys may be wiped with a damp cloth, avoiding ammonia which may harm the casework and remove the colour from the black keys. Do not allow any moisture to get down between the keys as they may swell up and stick.

Once ivory becomes yellowed it is very difficult to bring it up to white again as the discolouration goes through the grain. Some tuners recommend leaving the piano lid open sometimes to allow light on ivory keys and help prevent them turning yellow.

A piano string should not be touched with the finger as the small amount of moisture on the finger will in time cause the string to rust.

MANNERISMS

Recordings show that pianists born in the nineteenth century used the following performing mannerisms in their piano playing:

- Melody delaying: playing the right hand melody slightly after the left hand accompaniment;

- Melody anticipation: playing the right hand melody slightly before the left hand accompaniment; and

- Arpeggiata: arpeggiation, rolling, breaking, spreading of chords where not so marked by the composer, for reasons other than the limitations of an insufficiently large hand.

Recordings also show that these mannerisms fell almost completely into disuse by the 1930s.

The writer undertook a project to consider the use of these mannerisms, as recorded on reproducing piano rolls, by comparing the playing of ten pianists born in the nineteenth century. No disc recordings were used. The recordings were of Chopin's Nocturne in F sharp major opus 15 no. 2 composed in 1830/31.

The reproducing piano rolls were recorded between 1905 and 1921 and in one case in 1933. The proposition that they represent nineteenth century performing practice is based on the assumption that the use by the recording artists of the mannerisms did not substantially vary over their performing career.

The writer had access, through the kindness of Denis Condon of Newtown, Sydney, to his collection of reproducing pianos and reproducing piano rolls and, in particular, to recordings of the Nocturne by ten different pianists. Reproducing piano rolls were issued

from 1905 to the early 1930s and were able and are able, on a properly adjusted
reproducing piano, to recreate the expression, including pedalling and nuances of
dynamics, as recorded by the pianist. Reproducing pianos are not to be confused with
player pianos. Player pianos were often called generically ‘pianolas’ after the first make.
They could not reproduce the pedalling or dynamics of the recording artist although the
operator of the player piano could vary the dynamics and tempi by manipulating certain
controls, and could also use the sustaining and soft pedals.

Whether a reconstruction of the recording artist’s dynamics was later manually perforated
in the roll by the recording engineers is controversial, but it is thought that at least Welte
used some automatic process. Reproducing piano rolls, when played back on a properly

adjusted reproducing piano, accurately represent the playing of the artists as was often attested to in writing by the artists themselves.

The writer used the Henle ürtext edition but did not analyse the textual differences in the various recordings. Some differences may be due to the use of different editions and others to the circumstance that pianists in former times did not always pay the respect to the details of musical texts that is customary nowadays.

The project did not analyse the use of rhythmic freedom. This included the Chopin rubato of speeding up and then slowing down within a phrase, the Schumann rubato of slowing down towards the end of a phrase, the Liszt rubato of lingering on individual notes, the speeding up or slowing down of whole phrases, and the use of accelerando particularly in crescendo passages. These kinds of rhythmic freedom were part of nineteenth century performing practice. They are still used but to a much lesser extent.

The project did not analyse the use of the sustaining pedal although this could easily be observed when the reproducing pianos were playing the rolls back. The recording artists took liberties with Chopin's pedal markings as do most present-day performers, usually by pedalling more frequently than indicated by the composer and by occasional omission of the pedal. Chopin composed in the 1830s and 1840s for a Pleyel grand piano with less sonority than a modern grand piano. Those pianists who consider the question at all often argue that this entitles a pianist to modify the composer's markings.

The project did not analyse the use of the soft pedal although this could also be easily observed. Chopin never indicated the use of the soft pedal although it is known that he used it.

The project did not analyse the various tempos. As to the outer sections of the Nocturne, Saint-Saëns approximated the tempo indicated by Chopin's metronome marking of one crotchet equals 40 and all the other recordings were slower.

The fortunate circumstance of having access to ten reproducing piano roll recordings of the same piano work provided a large and diverse sample for analysis.

1. Camille Saint-Saëns (1835-1921)

Saint-Saëns was also an organist and composer and a number of his compositions are still popular. He played for Chopin and thus is the only one of the recording artists with a personal link to Chopin. It is not known what he played for Chopin on that occasion or what Chopin's reaction was. Nor is it known if Saint-Saëns ever heard Chopin himself play. Saint-Saëns was a friend of Franz Liszt and visited him at Weimar. Saint-Saëns used to forbid 'expression' in piano playing but his playing of the nocturne does contain melody delaying and arpeggiata although it has less rubato than that of his contemporaries. This Welte reproducing piano roll was recorded in about 1920 and was played back on Denis Condon's Steinway-Welte upright piano.
Timing: 2:31

Melody delaying: high
Melody anticipation: nil
Arpeggiata: medium
Mannerisms index: 56%

2. Vladimir de Pachmann (1848-1938)

Pachmann was noted for his Chopin interpretations which Liszt greatly admired. His playing reached the high water mark in its use of mannerisms. This London Duo-Art reproducing piano roll was recorded in 1933 and was played back on Denis Condon's Yamaha grand piano by his custom-made Duo-Art vorsetzer.
Timing: 3:14
Melody delaying: high
Melody anticipation: high
Arpeggiata: high
Mannerisms index: 100%

3. Xaver Scharwenka (1850-1924)

Scharwenka often visited Liszt at Weimar and attended his master classes. He was noted for his Chopin interpretations and was also a popular composer in his day. This Welte reproducing piano roll was recorded in the early 1900s and was played back on the Steinway-Welte.
Timing: 3:46
Melody delaying: high
Melody anticipation: low
Arpeggiata: high
Mannerisms index: 78%

4. Raoul Pugno (1852-1914)

Pugno was noted for his Chopin interpretations and was also a composer. Naxos A – Z of Pianists states: 'Pugno's most important recording … is that of Chopin's Nocturne in F sharp Op. 15 no. 2. Pugno stated that he thought this nocturne was habitually played too fast. "The tradition was passed on by my teacher George Mathias who himself studied it with Chopin and it seems to me that the metronome marking would correspond better to a bar at 4/8 than the 2/4 time indicated. I played it at 52 to the quaver." ' This Welte reproducing piano roll was recorded in the early 1900s and was played back on the Steinway-Welte.

Timing: 3:29
Melody delaying: high
Melody anticipation: nil
Arpeggiata: medium
Mannerisms index: 56%

5. Ferruccio Busoni (1866-1924)

Busoni heard Liszt play and played privately for Liszt at the age of seven but was never a pupil. He studied with Liszt pupil Arthur Friedheim and was noted for his Liszt performances. Some of Busoni's compositions have been revived. This Welte reproducing piano roll was recorded in 1905 and was played back on the Steinway-Welte.
Timing: 3:45
Melody delaying: high
Melody anticipation: nil
Arpeggiata: medium
Mannerisms index: 56%

6. Harold Bauer (1873-1951)

Bauer studied with Paderewski and was noted for his Schumann and Chopin interpretations and his Schumann editions. This Duo-Art reproducing piano roll was recorded in 1920 and was played back on the Yamaha by the Duo-Art vorsetzer.
Timing: 4:22
Melody delaying: medium
Melody anticipation: nil
Arpeggiata: medium
Mannerisms index: 44%

7. Ernest Schelling (1876-1939)

Schelling studied for several years with Paderewski. His playing approached the high water mark in its use of expressive devices. He was also a composer. This Duo-Art reproducing piano roll was recorded in 1915 and was played back on the Yamaha by the Duo-Art vorsetzer.
Timing: 4:00
Melody delaying: high
Melody anticipation: medium
Arpeggiata: high
Mannerisms index: 88%

8. Arthur Rubinstein (1887-1982)

Rubinstein had a long and illustrious career as a pianist, being particularly noted for his Chopin interpretations. Despite the fact that his career commenced in the late nineteenth century, Rubinstein's playing seems always to have been free of melody delaying and

arpeggiata. He was no relation to Anton Rubinstein who declined to record for the
cylinder and otherwise did not survive into the recording era. This Duo-Art reproducing
piano roll was recorded in 1920 and was played back on the Yamaha by the Duo-Art
vorsetzer.
Timing: 3:23
Melody delaying: nil
Melody anticipation: low

Arpeggiata: nil
Mannerisms index: 11%

9. Leo Ornstein (1892-2002)

Ornstein later moved to America where he was involved in avant-garde composition.
This Ampico reproducing piano roll was recorded in 1916 and was played back on the
Yamaha by Denis Condon's custom-made Ampico vorsetzer. This was the only Ampico
roll of the Nocturne ever issued.
Timing: 3:31
Melody delaying: high
Melody anticipation: nil
Arpeggiata: high
Mannerisms index: 67%

10. Guiomar Novaes (1895-1979)

Novaes was renowned for her interpretations of Chopin, Schumann and Debussy. This
Duo-Art reproducing piano roll was recorded in 1921 and was played back on the
Yamaha by the Duo-Art vorsetzer.
Timing: 4:07
Melody delaying: nil
Melody anticipation: low
Arpeggiata: nil
Mannerisms index: 11%

Findings

The following groups of pianists had the average mannerisms index specified:

Four pianists born before 1860	73%
Three pianists born between 1860 and 1880	63%
Three pianists born between 1880 and 1900	30%

Five pianists who recorded the nocturne before 1918	69%
Five pianists who recorded the nocturne after 1918	44%

Footnote (1)

The internet article 'Cylinder of the Month: For May 2000' provides an audio recording
from 1898 of a 'beautifully recorded piano solo, on a Bettini cylinder, of the Chopin
Nocturne played by Joseph Pizzarello.' The cylinder is from the collection of the Library
of Congress. The author of the article, Glenn Sage of Portland, Oregon goes on to say

that this is ‘a very rare 19th Century recording of a piano solo on an extremely rare
record from Gianni Bettini’s New York City phonograph laboratory. In the 1890’s, the
brilliant and inventive Gianni Bertini operated his New York phonograph laboratory
(110

Fifth Avenue) into which he was able to bring many of the city's greatest social and artistic luminaries. Hundreds of priceless recordings were created in his studios using his customized recording equipment. Only a very few of his premium-priced commercial recordings survive today. Bettini brought many of his best records with him to Europe, where it is believed most were destroyed during the First World War. Practically a fixture for accompaniment purposes, during this time the piano was seldom highlighted in solo recordings. In part this was due to a feeling that the piano recorded weakly, especially in the lower ranges – a perception that Bertini, who with his characteristic Italian accent announces this selection, demonstrates was not necessarily so. In this copy, the cutting (duplicate) phonograph was switched off before the final note had finished, creating an accelerating pitch effect.'

Using a methodology similar to that used for the reproducing roll recordings the following were noted:

Timing: 2:16 (but there were several cuts apparently to comply with the time constraints caused by the recording medium)
Melody delaying: high
Melody anticipation: nil
Arpeggiata: medium
Mannerisms index: 56%

The Catalogue of the National Conservatory (1894-95) (on-line) shows that the then Director was 'Dr Antonin Dvorak', that at the head of the list of piano teachers was the celebrated Liszt pupil 'Mr Rafael Joseffy' and that 'Monsieur Joseph Pizzarello' taught 'Solfeggio' and was the 'Accompanist'. No other details of Joseph Pizzarello were shown and in particular his years of birth and death are unknown to the present writer.
The importance of this cylinder recording is that it was made in the nineteenth century and is one of the earliest solo piano recordings to have come down to us. So far as the pedalling in the performance captured on the cylinder recording is concerned, it was not possible to deduce anything definite in view of the thinness of the recorded sound and the

impossibility of physically observing the use of the sustaining and soft pedals.

Footnote (2)

The individual recordings by Scharwenka, Saint-Saëns, Pugno and Busoni of the opening bars of the Nocturne were incorporated onto a 'Special Comparison Roll' issued by Welte-Mignon in the late 1920s. As the roll unwinds it displays printed comments drawing attention to the mannerisms of the recording artists. The comments convey the impression that by the late 1920s those mannerisms were regarded as old-fashioned.

Footnote (3)

After a substantial part of this article had been prepared the present writer came across the following notice on the internet: 'Evidence of 19th century performance practice found in 24 performances of Chopin's Nocturne Op. 15 No. 2 recorded by pianists born

before 1900, by Artis Wodehouse. The recordings of pianists born before the turn of the century provide perhaps the most tangible link available to a previous performance practice. Evidence such as eye-witness accounts of live performances, editions and recorded performances of pianists born before 1900 suggest overwhelmingly that in the 19th century the printed page had nowhere near its present significance. This dissertation is a groundbreaking attempt to document and compare temporal and dynamic deviations employed by a representative group of early recorded pianists with respect to both Chopin's score and 19th century performance treatises. It features a unique methodology for evaluating and summarizing common performance approaches of the 19th century in fine detail.' The notice invites internet users to purchase a copy of that dissertation. The present writer has not seen the dissertation and has no further knowledge of its contents.

Pianist	Melody delaying	Melody anticipation	Arpeggiata index %	Mannerisms
1. Saint-Saëns 1835-1921 1920 2:31	3	0	2	56
2. Pachmann 1848-1938 1933 3:14	3	3	3	100
3. Scharwenka 1850-1924 1900s 3:46	3	1	3	78
4. Pugno 1852-1914 1900s 3:29	3	0	2	56
5. Busoni 1866-1924 1905 3:45	3	0	2	56
6. Bauer 1873-1951 1920 4:22	2	0	2	44
7. Schelling	3	2	3	88

1876-1939
1915 4:00

8. Rubinstein 1887-1982	0	1	0	11

1920 3:23				
9. Ornstein 1892-2002 1916 3:31	3	0	3	67
10. Novaes 1895-1979 1921 4:07	0	1	0	11

Note: The numerals 1 represent a low level, 2 a medium level and 3 a high level.

MANSFELDT

Hugo Mansfeldt was born in 1844 and died in 1932. His first letter to Liszt was dated
'San Francisco, California, September 22, 1880'. He wrote:

'Franz Liszt, Reverend Sir,
... I am 35 years old. My parents came to this country when I was a mere child. I never
saw a piano until I was 13 years old; then I received 3 months instruction, and as my
parents were too poor to continue my music lessons, they were stopped, and ever
afterwards my own intelligence and talent were the only teachers I had. My only
drawback has been that I never had time to practice to any extent, but a fortunate hand,
quick reading, good memory and talent enabled me to accomplish a great deal with little
practice. Up to my 16th year my entire time was taken up with school studies, after that I
had to help support our family by teaching piano; then I married very young, at the age of
19, and had to help support a growing family. I soon became a well-known teacher and
my entire time was taken up in teaching; at this moment I am teaching every day for 10
hours; so you can imagine I have very little time for practice. I was 20 years old when I
was electrified by seeing a few of your compositions for the first time. I commenced
practicing them and am so carried away that everything else seems tame after them.
Their fire and magical effects seemed to suit me exactly. (I have been called your apostle
in this far-off country, California; I am the only one in this state who plays your
compositions ...'
Source: Franz Liszt: The Final Years 1861-1886: Alan Walker, pages 470, 471.

Mansfeldt wrote to Carl Lachmund on 6 March 1917:

'... It was April 27, 1884 that Bösendorfer in Vienna took me to visit Liszt, who
happened to be staying a few days at the house of his relative (I forget the exact name)
[Frau Henriette Liszt]). Liszt then invited me to visit him in Weimar. Three days later
found me in Weimar where I stayed until about September 1st, when I went to meet my
family (wife and children) in Hamburg, due to arrive there from San Francisco. We went
there to Dresden, where I expected to make my home, but fate compelled me to return to
California.'

Source: Lachmund pages 358 & 359.

In the same letter Mansfeldt tells the story surrounding the first public performance which he gave of Liszt's 'Bagatelle without Tonality'.

Mansfeldt did not make any discs or rolls.

MASON

Life

William Mason (1829-1908) was born on 24 January 1829 and died on 14 July 1908. He was a member of a prominent family of Boston musicians. When he was twenty he was sent to Europe where he undertook advance piano studies with Moscheles in Leipzig and Dreyschock in Prague.

On 14 April 1853 Mason arrived in Weimar and renewed contact with Liszt following an earlier meeting. He became a pupil of Liszt and received lessons from him at the Altenburg over a period of sixteen months. His fellow pupils included Bülow, Klindworth, Bronsart, Raff and Cornelius. He missed meeting Tausig who arrived in Weimar a year after he left.

He kept a diary which he consulted years later to write his 'Memoirs of a Musical Life'. His memoirs give us many fascinating glimpses into musical life at the Altenburg shortly after Liszt completed his Sonata and at the time of its early performances. He heard Liszt play the Sonata at the Altenburg in 1853 on three separate occasions: Saturday evenings 7 May and 4 June, and Wednesday morning 15 June 1853 which was the famous occasion when Brahms nodded off.

After Mason left Weimar in August 1854 and returned to America he never saw Liszt again, although he kept in touch from time to time by correspondence. He always remembered with gratitude and affection those early years at Weimar, his musical 'Golden Age'. When Mason returned to the USA he gave piano concerts but, tiring of this life, he settled in New York where he taught, composed and wrote. It was there he

met Carl Lachmund and enjoyed a close friendship with him based on their memories of
Liszt. Mason did not make any discs or rolls.

Mason, Liszt & Brahms

American pianist and Liszt pupil William Mason, writing in 1900, gives us his memoirs
of musical life as a twenty-four year old at the Altenburg in 1853 shortly after the
composition by Liszt of his Sonata and at the time of its first performances. This is the
most detailed source we have of life at the Altenburg at this time.

Let us enjoy William Mason's sparkling prose, perceptive observations and dry sense of
humour as he brings the Golden Age alive for us:

After my London visit I was obliged to return to Leipsic [Leipzig] to transact some business, and I decided to call on Liszt in Weimar en route. My intention was to make another effort to be received by him as a pupil, my idea being, if he declined, to go to Paris and study under some French master.

I reached Weimar on the 14th of April, 1853, and put up at the Hotel zum Erbprinzen. At that time Liszt occupied a house on the Altenburg belonging to the grand duke. The old grand duke, under whose patronage Goethe had made Weimar famous, was still living. I think his idea was to make Weimar as famous musically through Liszt as it has been in literature in Goethe's time.

Having secured my room at the Erbprinzen, I set out for the Altenburg. The butler who opened the door mistook me for a wine-merchant whom he had been expecting. I explained that I was not that person. 'This is my card', I said. 'I have come here from London to see Liszt.' He took the card, and returned almost immediately with the request for me to enter the dining-room.

I found Liszt at the table with another man. They were drinking their after-dinner coffee and cognac. The moment Liszt saw me he exclaimed, 'Nun, Mason, Sie lassen lange auf sich warten!' ('Well, Mason, you let people wait for you a long time!') I suppose he saw my surprised look, for he added, 'Ich habe Sie schön vor vier Jahren erwartet' (I have been expecting you for four years'). Then it struck me that I had probably wholly misinterpreted his first letter to me and what he said when I called on him during the Goethe festival. But nothing was said about my remaining, and though he was most affable, I began to doubt whether I would accomplish the object of my visit.

When we rose from the table and went into the drawing room, Liszt said: 'I have a new piano from Erard of Paris. Try it and see how you like it.' He asked me to pardon him if he moved around the room for he had to get together some papers which it was necessary

to take with him, as he was going to the palace of the grand duke. 'As the palace is on the way to the hotel, we can walk as far as that together,' he added.

I felt intuitively that my opportunity had come. I sat at the piano with the idea that I would not endeavour to show Liszt how to play, but would play as simply as if I were alone. I played 'Amitié pour Amitié', a little piece of my own which had just been published by Hofmeister of Leipsic.

'That's one of your own?' asked Liszt when I had finished. 'Well, it's a charming little piece.' Still nothing was said about my being accepted as a pupil. But when we left the Altenburg, he said casually, 'You say you are going to Leipsic for a few days on business?' While you are there you had better select your piano and have it sent here. Meanwhile I will tell Klindworth to look up rooms for you. Indeed, there is a vacant room in the house in which he lives, which is pleasantly situated just outside the limits of the ducal park.'

I can still recall the thrill of the joy which passed through me when Liszt spoke these words. They left no doubt in my mind. I was accepted as his pupil. We walked down the hill toward the town, Liszt leaving me when we arrived at the palace, telling me, however, that he would call later at the hotel and introduce me to my fellow-pupils. About eight o'clock that evening he came.

After smoking a cigar and chatting with me for half an hour, Liszt proposed going down to the café, saying, 'The gentlemen ae probably there, as this is about their regular hour for supper.' Proceeding to the dining-room, we found Messrs. Raff, Pruckner, and Klindworth, to whom I was presented in due form, and who received me in a very friendly manner.

I had no idea then, neither have I now, what Liszt's means were, but I learned soon after my arrival in Weimar that he never took pay from his pupils, neither would he bind himself to give regular lessons at stated periods. He wished to avoid obligations as far as possible, and to feel free to leave Weimar for short periods when so inclined – in other words, to go and come as he liked. His idea was that the pupils whom he accepted should all be far enough advanced to practice and prepare themselves without routine instruction, and he expected them to be ready whenever he gave them an opportunity to play.

The musical opportunities of Weimar were such as to afford ample encouragement to any serious-minded young student. Many distinguished musicians, poets, and literary men were constantly coming to visit Liszt. He was fond of entertaining, and liked to have his pupils at hand so that they might join him in entertaining and paying attention to his guests. He had only three pupils at the time of which I write, namely, Karl Klindworth from Hanover, Dionys Pruckner from Munich, and the American whose memories are here presented. Joachim Raff, however, we regarded as one of us, for although not at the time a pupil of Liszt, he had been in former years, and was now constantly in association with the master, acting frequently in the capacity of private secretary. Hans von Bülow

had left Weimar not long before my arrival, and was then on his first regular concert-tour.
Later he returned occasionally for short visits, and I became well acquainted with him.

We constituted, as it were, a family, for while we had our own apartments in the city, we all enjoyed the freedom of the two lower rooms in Liszt's home, and were at liberty to come and go as we liked. Regularly, on every Sunday at eleven o'clock, with rare exceptions, the famous Weimar String Quartet played for an hour and a half or so in these rooms, and Liszt frequently joined them in concerted music, old and new. Occasionally one of the boys would take the pianoforte part. The quartet-players were Laub, first violin; Storr, second violin; Wahlbruhl, viola; and Cossman, violoncello. Before Laub's time Joachim had been concertmesiter, but he left Weimar in 1853 and went to Hanover, where he occupied a similar osition. He occasionally visited Weimar, however, and would then at times play with the quartet. Henry Wieniawski, who spent some months in Weimar, would occasionally take the first violin.

My favourite as a quartet-player was Ferdinand Laub, with whom I was intimately acquainted, and I find that the greatest violinists of the present time hold him in high

estimation, many regarding him as the greatest of all quartet-players. We were always quite at our ease in those lower rooms, but on ceremonial occasions we were invited up-stairs to the drawing-room, where Liszt had his favourite Erard. We were thus enjoying the best music, played by the best artists. In addition to this there were the symphony concerts and the opera with occasional attendance at rehearsal. Liszt took it for granted that his pupils would appreciate these remarkable advantages and opportunities and their usefulness, and it think we did.

Liszt's private studio, where he wrote and composed, was at the back of the main building in a lower wing, and may easily be distinguishable in the picture by the awnings over the windows. I was not in this room more than half a dozen times during my stay in Weimar, and one of these I remember as the occasion of Liszt's playing the Kreutzer Sonata with Reményi, the Hungarian violinist, and giving him a lesson in conception and style of performance.

In the nearest corner of the building were the two large rooms on the ground floor to which reference has already been made, of which we boys had the freedom at all times, and where strangers were unceremoniously received. The Furstin Sayn-Wittgenstein had apartments, I think, on the bel étage with her daughter, the Prinzessin Marie. Any one who was to be honored with an introduction to them was taken to a reception-room up-stairs; adjoining this was the dining-room.

We boys saw little of the Wittgensteins, and I remember dining with them only once. I sat next to the Princess Marie, who spoke English very well, and it may have been due to her desire to exercise in the language that I was honored with a seat next to her. Rubinstein met her when he was at Weimar (I shall have more to tell of this visit later), and composed a nocturne which he dedicated to her. When he came to this country [America] in 1873 he told me that he had met her again some years later at the palace in Vienna, but that she had become haughty, and had not been inclined to pay so much

attention to him. There are many Wittgensteins in Russia. When I was in Wiesbaden in 1879-80 I saw half a dozen Russian princes of that name. There was but one Rubinstein.

Liszt had the pick of all the young musicians in Europe for his pupils, and I attribute his acceptance of me somewhat to the fact that I came all the way from America, something more of an undertaking in those days than it is now. I became very well acquainted with those whom I have mentioned, especially with Klindworth and Raff, and before many days we were all 'Dutzbrüder'.

The first evening Raff, whom I had never previously heard of, struck me as being rather conceited; but when I grew to know him better, and realized how talented he was, I was quite ready to make allowance for his little touch of self-esteem. We became warm friends, dining together every day at the table d'hôte, and after dinner walking for an hour or so in the park. Nineteen years later I went abroad again and visited Raff at the Conservatory in Frankfort. He interrupted his lessons the moment that he heard I was there, came running down-stairs, threw his arms around my neck, and was so overjoyed at seeing me that I felt as if we were boys once more at Weimar. Of the pupils and of the

many musicians who came to Weimar to visit Liszt at that time – die goldene Zeit (the Golden Age), as it is still called at Weimar – I think Klindworth and I are the only survivors. Klindworth is one of the most distinguished teachers in Europe, and taught for many years at the Conservatory in Moscow. He is now in Berlin.

The best picture of Liszt's appearance at that time is conveyed by the picture which shows him approaching the Altenburg. His back is turned; nevertheless, there is a certain something which shows the man as he was, better than those portraits in which his features are clearly reproduced. The picture gives his gait, his figure, and his general appearance. There is his tall lank form, his high hat set a little to one side, and his arm a trifle akimbo. He had piercing eyes. His hair was very dark, but not black. He wore it long, just as he did in his older days. It came down almost to his shoulders, and was cut off square at the bottom. He had it cut frequently, so as to keep it about the same length. That was a point about which he was very particular.

As I remember his hands, his fingers were lean and thin, but they did not impress me as being very long, and he did not have such a remarkable stretch on the keyboard as one might imagine. He was always neatly dressed, generally appearing in a long frock-coat, until he became the Abbé Liszt after which he wore the distinctive black gown. His general manner and his face were most expressive of feelings, and his features lighted up when he spoke. His smile was simply charming. His face was peculiar. One could hardly call it handsome, yet there was in it a subtle something that was most attractive, and his whole manner had a fascination which it is impossible to describe.

In his concertizing days Liszt always played without the music before him, although this was not the usual custom of his time.

Later on he very rarely played even his own compositions without having the music before him, and during most of the time I was there copies of his later publications were always lying on the piano, and among them a copy of the 'Bénédiction de Dieu dans la

Solitude' which Liszt had used so many times when playing to his guests that it became
associated with memories of Berlioz, Rubinstein, Vieuxtemps, Wieniawski, Joachim, and
our immediate circle, Raff, Bülow, Cornelius, Klindworth, Pruckner, and others. When I
left Weimar I took this copy with me as a souvenir and still have it; and I treasure it all
the more for the marks of usage which it bears.

As an illustration of some of the advantages of a residence at Weimar almost en famille
with Liszt during 'die goldene Zeit', a few extracts from my diary are presented, showing
how closely events followed one upon another:

'Sunday, April 24, 1853. At the Altenburg this forenoon at eleven o'clock, Liszt played
with Laub and Cossman two trios by César Franck.'

This is peculiarly interesting in view of the fact that the composer, who died about ten
years ago, is just beginning to receive due appreciation. In Paris at the present time there
is almost a César Franck cult, but it is quite natural that Liszt, with his quick and far-

seeing appreciation, should have taken especial delight in playing his music forty-seven
years ago. Liszt was very fond of it.

'May 1. Quartet at the Altenburg at eleven o'clock, after which Wieniawski played with
Liszt the violin and piano-forte 'Sonata in A' by Beethoven.

May 3. Liszt called at my rooms last evening in company with Laub and Wieniawski.
Liszt played several pieces, among them my 'Amitié pour Amitié'.

May 6. The boys were all at the Hotel Erbprinz this evening. Liszt came in and added to
the liveliness of the occasion.

May 7. At Liszt's this evening, Klindworth, Laub, and Cossman played a piano trio by
Spohr, after which Liszt played his recently composed sonata and one of his concertos.
In the afternoon I had played during my lesson with Liszt the C Sharp Minor Sonata of
Beethoven and the E Minor Fugue by Handel.

May 17. Lesson from Liszt this evening. Played Scherzo and Finale from Beethoven's C
Sharp minor Sonata.

May 20, Friday. Attended a court concert this evening wgich Liszt conducted. Joachim
played a violin solo by Ernst.

May 22. Went to the Altenburg at eleven o'clock this forenoon. There were about
fifteen persons present – quite an unusual thing. Among other things, a string quartet of
Beethoven was played, Joachim taking his first violin.

May 23. Attended an orchestral rehearsal at which an overture and a violin concerto by
Joachim were performed, the latter played by Joachim.

May 27. Joachim Raff's birthday. Klindworth and I presented ourselves to him early in
the day and stopped his composing, insisting on having a holiday. Our celebration of this
event included a ride to Tiefurt and attendance at a garden concert.

May 29, Sunday. At Liszt's this forenoon as usual. No quartet today. Wieniawski
played first a violin solo by Ernst, and afterward with Liszt the latter's duo on Hungarian

airs.

May 30. Attended a ball of the Erholung Gesellschaft this evening. At our supper-table
were Liszt, Raff. Wieniawski, Pruckner, and Klindworth. Got home at four o'clock in
the morning.

June 4. Dined with Liszt at the Erbrinz. Liszt called at my rooms later in the afternoon,
bringing with him Dr. Marx and lady from Berlin. Also Raff and Winterberger. Liszt
played three Chopin nocturnes and a scherzo of his own. In the evening we were all

invited to the Altenburg. He played Harmonies du Soir, No. 2, and his own sonata. He
was at his best and played divinely.

June 9. Had a lesson from Liszt this evening. I played Chopin's E Minor Concerto.

June 10. Went to Liszt's this evening to a bock-beer soirée. The beer was a present to
Liszt from Pruckner's father, who had a large brewery in Munich.

Sunday, June 12. Usual quartet forenoon at the Altenburg. Quartet, Op. 161, of
Schubert's was played, also one of Beethoven's quartets.

Liszt was the head and front of the Wagner movement; but except when visitors came to
Weimar and were inveigled into an argument with Raff, who was an ardent disciple of
the new school, there was but little discussion of the Wagner question. Pruckner started a
little society, the object being to oppose the Philistines, or old fogies, and uphold modern
ideas. Liszt was the head and was called the Padisha (chief), and the pupils and others,
Raff, Bülow, Klindworth, Pruckner, Cornelius, Laub, Cossman, etc., were Murls. In a
letter to Klindworth, then in London, Liszt writes of Rubinstein: 'That is a clever fellow,
the most notable musician, pianist, and composer who has appeared to me among the
modern lights – with the exception of the Murls. Murlship alone is lacking in him still.
On the manuscript of Liszt's "Sonata" he himself wrote, "Für die Murlbibliothek".

On one evening early in June, 1853, Liszt sent us word to come up to the Altenburg next
morning, as he expected a visit from a young man who was said to have great talent as a
pianist and composer, and whose name was Johannes Brahms. He was to be
accompanied by Eduard Reményi.

The next morning, on going to the Altenburg with Klindworth, we found Brahms and
Reményi already in the reception-room with Raff and Pruckner. After greeting the
newcomers, of whom Reményi was known to us by reputation, I strolled over to a table
on which were lying some manuscripts of music. They were several of Brahms's yet
unpublished compositions, and I began turning over the leaves of the uppermost in the

pile. It was the piano solo Op. 4, Scherzo E Flat Minor, and, as I remember, the writing was so illegible that I thought to myself that if I had occasion to study it I should be obliged first to make a copy of it. Finally Liszt came down, and after some general conversation he turned to Brahms and said: 'We are interested to hear some of your compositions whenever you are ready and feel inclined to play them.'

Brahms, who was evidently very nervous, protested that it was quite impossible for him to play while in such a disconcerted state, and notwithstanding the earnest solicitations of both Liszt and Reményi, could not be persuaded to approach the piano. Liszt, seeing that no progress was being made, went over to the table, and taking up the first piece at hand, the illegible scherzo, and saying, 'Well, I shall have to play', placed the manuscript on the piano-desk.

We had often witnessed his wonderful feats in sight-reading, and regarded him as infallible in that particular, but, notwithstanding our confidence in his ability, both Raff and I had a lurking dread of the possibility that something might happen which would be disastrous to our unquestioning faith. So, when he put the scherzo on the piano-desk, I trembled for the result. But he read it off in such a marvelous way – at the same time carrying on a running accompaniment of audible criticism of the music – that Brahms was amazed and delighted. Raff thought, and so expressed himself, that certain parts of his scherzo suggested the Chopin Scherzo in B Flat Minor, but it seemed to me that the likeness was too slight to deserve serious consideration. Brahms said that he had never seen or heard any of Chopin's compositions. Liszt also played a part of Brahms's C Major Sonata, Op. 1.

A little later some one asked Liszt to play his own sonata, a work which was quite recent at that time, and of which he was very fond. Without hesitation, he sat down and began playing. As he progressed he came to a very expressive part of the sonata, which he always imbued with extreme pathos, and in which he looked for the especial interest and sympathy of his listeners. Casting a glance at Brahms, he found that the latter was dozing in his chair. Liszt continued playing to the end of the sonata, then rose and left the room.

I was in such a position that Brahms was hidden from my view, but I was aware that something unusual had taken place, and I think it was Reményi who afterward told me what it was. It was very strange that among the various accounts of the Liszt-Brahms first interview – and there are several – there is not one which gives an accurate description of what took place on that occasion; indeed, they are all far out of the way.

The events as here related are perfectly clear in my own mind, but not wishing to trust implicitly to my memory alone, I wrote to my friend Klindworth – the only living witness of the incident except myself, as I suppose, – and requested him to give an account of it as he remembered it. He corroborated my description in every particular, except that he

made no specific reference to the drowsiness of Brahms and except, also, that, according to my recollection, Brahms left Weimar on the afternoon of the day on which the meeting took place; Klindworth writes that it was the morning of the following day – a discrepancy of very little moment.

Brahms and Reményi were on a concert tour at the time of which I write, and were dependent on such pianos as they could find in the different towns in which they appeared. This was unfortunate, and sometimes brought them into extreme dilemma. On one occasion the only piano at their disposal was just a half-tone at variance with the violin. There was no pianoforte-tuner at hand, and although the violin might have been adapted to the piano temporarily, Reményi would have had serious objections to such a proceeding. Brahms therefore adapted himself to the situation, transposed the piano part to the pitch of the violin, and played the whole composition, Beethoven's Kreutzer Sonata, from memory. Joachim, attracted by this feat, gave Brahms a letter of introduction to Schumann. Shortly after the untoward Weimar incident Brahms paid a visit to Schumann, then living in Düsseldorf. The acquaintanceship resulting therefrom led to the famous article of Schumann entitled 'Neue Bahnen', published shortly afterward (October 23, 1853) in the Leipsic 'Neue Zeitschrift für musik', which started Brahms on his music career. It is doubtful if up to that time any article had made such a

sensation throughout musical Germany. I remember how utterly that Liszt circle in Weimar were astounded. This letter was at first, doubtless, an obstacle in the way of Brahms, but as it resulted in stirring up great rivalry between two opposing parties it eventually contributed much to his final success.

Over a quarter of a century elapsed after my first meeting with Brahms before I saw him again, and then the meeting occurred at Bonn on the Rhine, on May 3, 1880. He was there, in company with Joachim and other artists, to take part in the ceremonies attendant on the unveiling of the Schumann Denkmal.

On going home to dinner, and learning that Brahms was stopping at the hotel, I gave my card to the porter, with instrucrtions to deliver it to Brahms as soon as he came in. When about half-way through the table d'hôte the porter entered and said that Brahms was in the outer hall, waiting to see me. He was very cordial. At the moment I had quite forgortten that I had met him at David's house in Leipsic, so I said: 'The last time I met you was in Weimar on that very hot day in June, 1853; do you remember it?' 'Very well indeed, and I am glad to see you again.'

Source: 'Memoirs of a Musical Life' by William Mason: New York, The Century Co, 1901: Reprinted by Da Capo Press, New York, 1971.

MEMORY

Playing from memory, also described as playing without the music or playing by heart, involves learning the music from the score and then performing it without the score. Memory consists of intellectual memory, visual memory of the printed page, and motoric memory.

For many years pianists have performed public solo recitals and concertos from memory but this was not always the case. Liszt is credited with having been one of the first to do this. Pianists accompanying singers, and pianists playing with chamber music groups, usually play with the score.

Once a piano work has been memorised it is necessary to preserve concentration to perform successfully from memory in public. Playing from memory is a very useful skill to develop and is essential if one wants to become a concert pianist. In AMEB music examinations usually at least one piano work is required to be played from memory.

The greatly increased amount of work necessary to memorise a piece is said by some to be a waste of time, in addition to the extra stress that a performance from memory entails.
On the other hand a performance from memory may be freer and allows the performer to concentrate on the music rather than the printed page.

MENDELSSOHN

Felix Mendelssohn (1809-1847) was a German composer, pianist and conductor of the romantic period. His output includes solo piano music, chamber music, symphonies, concertos and oratorios. In his lifetime, and afterwards, Mendelssohn was ranked with the all-time greats such as Mozart but over a period of time his musical status was downgraded owing to changing musical tastes. Mendelssohn's music has a refined joyousness and his creative originality is again being being recognised and his music re-evaluated.

Mendelssohn's own works show his study of baroque and early classical music. His fugues and chorales especially reflect a tonal clarity and use of counterpoint reminiscent of J.S. Bach by whom he was deeply influenced. Mendelssohn also revived interest in the works of Franz Schubert. His friend Schumann discovered the manuscript of Schubert's Great C major Symphony and sent it to Mendelssohn who premièred it in Leipzig in 1839 more than a decade after Schubert's death.

Throughout his life Mendelssohn was wary of the more radical musical developments undertaken by some of his contemporaries. He was on friendly terms with Berlioz, Liszt and Meyerbeer but in his letters expressed disapproval of their compositions. This conservative strain in Mendelssohn, which set him apart from some of his more flamboyant contemporaries, bred a similar condescension on their part towards his music.
In England, Mendelssohn's reputation remained high for many years. In recent years a new appreciation of Mendelssohn's compositions has developed and nearly all of his published works are now available on CD. Some of the works of his early maturity show an intuitive grasp of form, harmony, counterpoint, colour and compositional technique, which support claims that Mendelssohn's precocity exceeded even that of Mozart.

Mendelssohn's 'Lieder ohne Wörte' (Songs without Words'), with eight cycles each containing six lyric pieces (two published posthumously) remain among his most loved piano compositions. They became standard parlour items and their overwhelming

popularity caused many critics to underestimate their musical value. Other composers
who were inspired to produce similar pieces of their own included Charles-Valentin
Alkan, Anton Rubinstein, Ignaz Moscheles and Edvard Grieg.

Other piano pieces by Mendelssohn include his ‘Andante and Rondo Capriccioso’ opus
14, written when he was seventeen, his ‘Variations Sérieuses’ opus 54 (1841), ‘Seven
Characteristic Pieces’ opus 7 (1827) and the set of six ‘Preludes and Fugues’ opus 35
(1832-1836.

Mendelssohn also composed a number of piano concertos, chamber music, six sonatas for
organ, and songs for voice and piano including the well-known ‘On Wings of Song’.

MENTER

Sophie Menter was born in Munich on 29 July 1846 and died in Stockdorf, near Munich,
on 23 February 1918. She was the daughter of the cellist Joseph Menter. She was a child
prodigy who entered the Munich Conservatory before she was in her teens in order to

study with Leonhard. By the time she was fifteen she was touring Germany. A successful concert in Frankfurt in 1867 was attended by Carl Tausig who subsequently gave her tuition. She also studied with Lebert and Bülow. She studied with Liszt from 1869 and Liszt often called her his greatest female pupil. In 1872 she married the cellist David Popper but was divorced in 1886.

Sophie Menter taught at the St Petersburg Conservatory from 1883 to 1887. She toured thereafter, and in 1894 in London she was soloist in the first British performance of Tchaikovsky's Fantasy for Piano and Orchestra. At the same concert she played her 'Zigeuner-weisen' for piano and orchestra, orchestrally scored by Tchaikovsky. In the same visit she gave a performance, with her pupil Vassily Sapellnikov, of Liszt's 'Concerto Pathétique'. In 1890 George Bernard Shaw wrote of her effect of magnificence, producing 'a perfectly rich, full and even body of sound'. She played 'with splendid swiftness, yet she never plays faster than the ear can follow; it is the distinctness of attack and intention that makes her execution so irresistibly impetuous.'

Her pupils included José Vianna da Motta, Alice Ripper, Vassily Sapellnikov and August Schmid-Lindner.

Sophie Menter did not make any discs but she made Liszt rolls, one of which, 'On Wings of Song' by Liszt after Mendelssohn, is on the CDs.

METRONOME

A metronome is a device that produces a regular audible and/or visual pulse, usually used to establish a steady beat, or tempo, measured in beats per minute (BPM) for the performance of musical compositions.

The metronome was invented by Dietrich Nikolaus Winkel in Amsterdam in 1812. Johann Mälzel copied several of Winkel's construction ideas and obtained the patent for the portable metronome in 1816. The word 'metronome' first appeared in English in

about 1815 and was formed from the Greek words ‘metron’ meaning ‘measure’ and
‘nomos’ meaning ‘regulating’. Beethoven, in 1817, was the first composer to indicate
metronome markings in his music.

Musicians use metronomes when they practise in order to maintain an established tempo.
By adjusting the metronome facility is achieved at varying tempos. Even in pieces that
do not require strict time a metronome is used to give an indication of the general tempo
intended by the composer. Many pieces are provided with a tempo indication at the top
of the manuscript by the composer or in the printed edition at the time of publication.

One common type of metronome is the wind-up metronome which uses as adjustable
weight on the end of a rod to control the tempo. The weight is moved up the rod to
decrease the tempo and down the rod to decrease the tempo. Mechanics inside the
metronome produce a clicking sound on each swing of the rod.

Most modern metronomes are electronic, with a quartz crystal to maintain accuracy like those used in wristwatches. The simplest electronic metronomes have a dial or buttons to control the tempo. Some can also produce a tuning note, usually A 440 hertz.

Composers' metronome markings may be viewed with caution as they tend to be too fast. Metronome markings by Beethoven, Chopin and Brahms are cases in point as evidenced by Beethoven's markings in his Piano Sonata in B flat major opus 106 'Hammerklavier', Chopin's markings in some of his Etudes opus 10, and Brahms's marking in the slow movement of his Piano Concerto in B flat major opus 83. Liszt never indicated metronome markings in his music.

A metronome marking may represent a theoretical tempo in the composer's mind. It may in other cases represent the maximum possible tempo playable by a virtuoso pianist bearing in mind that the pianos of the time of Chopin and Liszt had a lighter action than the modern-day grand pianos. Chopin's markings for the slow outer sections of his étude in E major opus 10 no. 3 'Tristesse' and his étude opus 10 no.6 in E flat minor are, however, also on the fast side.

MIDDLE C

The location of middle C is the first task of a person starting to learn the piano. It is the white note immediately to the left of the two black notes closest to the middle of the piano. The exact middle of the keyboard is not middle C but is actually the space between E and F above middle C.

MIKULI

Life

Karol (Carl) Mikuli (1819-1897) was a pianist, composer, conductor and teacher. He was a pupil of Chopin and later became Chopin's teaching assistant. He is best known as an editor of Chopin's piano works. His pupils included Moriz Rosenthal, Raoul Koczalski, Aleksander Michalowski, Jaroslaw Zieli'ski and Kornelia Parnas. His Chopin editions

were first published by F. Kistner in 1879 and Dover publications currently publishes
reprints of these editions. They were first published in America by Schirmer in 1895.
Mikuli's aim, as stated in the foreword to his edition, was to provide more reliable
editions of Chopin's works. He used several verified sources, most of which were
written or corrected by Chopin himself. Mikuli took detailed notes of Chopin's
comments made in lessons and also interviewed people who had heard Chopin play.is
edtionsHHHHHttt

Mikuli & Chopin

'While Chopin the composer is now respected and honoured by all true friends of art and
connoisseurs, Chopin the pianist has remained almost unknown; what is worse, an

entirely false impression of him in this respect has been generally circulated. According to that version, his playing was more that of a dreamer than that of a waking man – playing that was barely audible, consisting as it did of nothing but pianissimos and una cordas, highly uncertain or at least unclear because of poorly developed technique, and distorted into something totally arrhythmic by a constant rubato! This prejudice could not help being very detrimental to the rendering of his works even at the hands of highly capable artists who only desired to be utterly faithful. Incidentally, it is easy to explain.

Chopin seldom played in public and only unwillingly; “showing off” was alien to his nature. A sickliness of many years and a nervously overwrought temperament did not always allow him, in the concert hall, the composure necessary to exhibit unhindered the whole wealth of his resources. In select circles he rarely played anything but his smaller creations, and now and again excerpts from the larger ones. Thus it is not surprising that Chopin the pianist failed to achieve any wide recognition.

And yet Chopin possessed a highly developed technique, in complete command of the instrument. In all types of touch, the evennness of his scales and passagework was unsurpassed, indeed fabulous; under his hands the piano had no need to envy either the violin its bow or the wind instruments their living breath. The tones blended miraculously as in the loveliest song.

A true pianist’s hand, not so much large as extremely supple, enabled him to arpeggiate the most widely disposed harmonies and to perform sweeping passagework, which he introduced into the idiom of the piano as something never before dared, and all without the slightest exertion being evident, just as overall an agreeable freedom and ease particularly characterized his playing. At the same time, the tone that he could draw from the instrument was always huge, especially in the cantabiles; only Field could compare with him in this respect.

A virile, noble energy – energy without rawness – lent an overwhelming effect to the appropriate passages, just as elsewhere he could enrapture the listener through the tenderness – tenderness without affectation of his soulful renditions. With all his intense personal warmth, his playing was nevertheless always moderate, chaste, refined, and occasionally even austerely reserved.

Unfortunately, in the trend of modern pianism, these fine distinctions, like so many others belonging to an ideal art movement, are thrown into the attic of “suspended ideas” that hinder progress, and a naked display of strength, not considering the capacity of the instrument, not even striving for the beauty of the sound to be shaped, today passes for large tone and energetic expression!

In keeping tempo Chopin was inflexible, and it will surprise many to learn that the metronome never left his piano. Even in his much-slandered rubato, one hand, the accompanying hand, always played in strict tempo, while the other – singing, either indecisively hesitating or entering ahead of the beat and moving more quickly with a

certain impatient vehemence, as in passionate speech – freed the truth of the musical
expression from all rhythmic bonds.

Although Chopin for the most part played his own compositions, his memory – as rich as
it was accurate – mastered all the great and beautiful works of keyboard literature –
above all Bach, though it is hard to say whether he loved Bach or Mozart more. His
execution of this music was unequalled. With the little G major piano trio by Mozart
(played with Alard and Franchomme) he literally bewitched the blasé Parisian public in
one of his last concerts. Naturally Beethoven was just as close to his heart. He had a
great predilection for C.M von Weber's works, particularly the Konzertstuck and the E
minor and A flat major sonatas; for Hummel's Fantasy, Septet, and concertos; and for
Field's A flat major concerto and Nocturnes, for which he improvised the most
captivating ornaments. Of the virtuoso music of every degree of quality – which in his
time terribly crowded out everything else – I never saw one piece on his piano stand, and
I doubt if anyone else ever did. He rarely took the opportunity to hear such works in the
concert hall, though such opportunities were frequently presented and even urged on him,
but in contrast he was an enthusiastic regular at Habeneck's Société de Concerts and
Alard and Franchomme's string quartet performances.

It should be of interest to many readers to learn something of Chopin the teacher, if only
in general outline.

Teaching was something he could not easily avoid, in his capacity as an artist and with
his social attachments in Paris; but far from regarding it as a heavy burden, Chopin
dedicated all his strength to it for several hours a day with genuine pleasure. Admittedly
he placed great demands on the talent and industry of the student. There were often
"leçons orageuses", as they were called in school parlance, and many a lovely eye left the
high altar of the Cité d'Orléans, rue St. Lazare, in tears, yet without bearing the least
resentment against the greatly beloved master. For it was this rigor so hard to satisfy, the

feverish intensity with which the master strove to raise his disciples to his own pinnacle,
the refusal to cease in the repetition of a passage until it was understood, that constituted
a guarantee that he had the pupil's progress at heart. A holy artistic zeal glowed through
him; every word from his lips was stimulating and inspiring. Often individual lessons
lasted literally for several hours until [master and pupil were exhausted].

At the beginning of study, Chopin generally sought to free the student's hand from all
stiffness and any convulsive, spasmodic movement, and thus to produce in him the first
condition of beautiful playing – "souplesse", and along with it the independence of the
fingers. Untiringly he taught that the appropriate exercises should not merely be
mechanical but rather should enlist the whole will of the student; therefore he would
never require a mindless twenty or forty-fold repetition (still today the extolled Arcanum
at so many schools), let alone a drill during which one could, according to Kalkbrenner's
advice, simultaneously occupy oneself with reading (!). He dealt very thoroughly with
the various types of touch, especially full-toned legato.

As gymnastic aids, he recommended the bending in and out of the wrist, the repeated wrist attack, the stretching of the fingers – always with a serious warning against fatigue. He insisted that scales be played with large tone, as legato as possible, first very slowly and only gradually increasing the tempo, with metronomic evenness.. Bending the hand inward would, he claimed, facilitate turning the thumb under and crossing the other fingers over it. The scales with many black keys (B major, F sharp major, D flat major) were the first to be studied, the last – as the most difficult – being C major. In a similar sequence, he assigned Clementi's preludes and Exercises, a work that he valued very highly for its usefulness. According to Chopin, the evenness of scales (and also arpeggios) was founded not only on the greatest possible equality in finger strength and a thumb completely unimpeded in crossing under and over – to be achieved by five finger exercises – but far more on a sideways movement of the hand, not jerky but always evenly gliding, with the elbow hanging down completely and freely; this he sought to illustrate on the keyboard by a glissando. As studies he assigned a selection from Cramer's Etudes, Clementi's Gradus ad Parnassum, the finishing Studies in Style by Moscheles (which he was very fond of), and Bach's suites, and individual fugues from the Well-tempered Clavier.

To an extent, he also numbered Field's and his own Nocturnes among these piano studies, since in them the student could learn to recognize, love and execute beautifully flowing singing tone and legato, partly through a grasp of his explanations, partly through intuitive perception and imitation (he played these works constantly for his students). In double notes and chords he demanded precisely simultaneous attacks; breaking the chord was permitted only where the composer himself specified it. In trills, which he generally stipulated should begin on the upper auxiliary, he insisted less on rapidity than on absolute evenness, and the trill ending had to be calm and unrushed.

For the turn (gruppetto) and the appoggiatura, he recommended the great Italian singers

as models. He required that octaves be played with the wrist, but cautioned that they must not lose any fullness of tone as a result. Only to significantly advanced students did he assign his Etudes, op. 10 and op. 25.

Concertos and sonatas by Clementi, Mozart, Bach, Handel, Scarlatti, Dussek, Field, Hummel, Ries and Beethoven; then works by Weber, Moscheles, Mendelssohn, Hiller and Schumann and his own works were the pieces that appeared on the music stand, in a sequence carefully ordered by difficulty. Above all, it was correct phrasing to which Chopin devoted his greatest attention. On the subject of bad phrasing, he often repeated the apt observation that it seemed to him as if someone were reciting a speech in a language he didn't know, a speech laboriously memorized by rote, in which the recite not only did not observe the natural length of the syllables but would even make stops in the middle of individual words. The pseudo musician who phrased badly revealed in a similar way that music was not his native language but rather something strange and incomprehensible, and must, like the reciter, fail to produce any effect on the listener through his performance.

In the notation of fingering, particularly the most personally characteristic fingering, Chopin was not sparing. Pianists owe him thanks for his great innovations in fingering, which because of their effectiveness soon became established, through authorities such as Kalkbrenner were initially truly horrified by them. Chopin unhesitatingly employed the thumb on the black keys; he crossed it even under the fifth finger (admittedly with a decided bending-in of the wrist) when this could facilitate the performance or lend it more serenity or evenness. He often took two successive notes with one and the same finger (and not only in the transition from a black key to a white one), without the slightest break in the tonal flow becoming noticeable. He frequently crossed the longer fingers over each other, without the help of the thumb (see Etude no. 2 from op. 10). And not only in passages where it was made absolutely necessary by the thumb's holding a key. The fingering of chromatic thirds based on this principle (as he indicates it in Etude no. 5 from op. 25) offers, to a much greater degree than the then-usual method, the possibility of the most beautiful legato in the fastest tempo with an altogether calm hand.

As for shading, he adhered strictly to a genuinely gradual crescendo and decrescendo. On declamation and on performance in general, he gave his pupils invaluable and meaningful advice and hints, but certainly exerted a far stronger influence by repeatedly playing for his students not only individual passages but entire works, and with a conscientiousness and enthusiasm that he rarely displayed in the concert hall. Often the entire lesson would pass without the student's having played more than a few measures, while Chopin, interrupting and correcting him on the Pleyel upright (the student always played on an outstanding concert piano, and was required to practice only on the finest instruments), offered the warm, living ideal of the highest beauty for his admiration and emulation. One could say without exaggeration that only his students knew Chopin the pianist in his full, quite unattainable greatness.

Chopin most insistently recommended ensemble playing, the cultivation of the best
chamber music – but only in the company of highly accomplished musicians. Whoever
could not find such opportunities was urged to seek a substitute in four-hand playing.

Just as insistently he advised his pupils to undertake thorough theoretical studies as early
as possible, and most of them were grateful for his kind intercession when his friend
Henri Reber (later professor at the Paris Conservatory), whom he respected highly both
as a theorist and as a composer, agreed to instruct therm. In every situation the great
heart of the master was open to his students. A sympathetic and fatherly friend, he
inspired them to incessant efforts, rejoiced genuinely in every new accomplishment, and
always had an encouraging word for the wavering and the fainthearted.'

Source: Karol Mikuli's foreword to his edition of Chopin's piano works published by F.
Kistner in 1879.

MINOR SCALE

Each major scale has a relative minor scale which starts a minor third (four semitones
counting both notes) down from the major scale. Each minor scale has the same key

signature as its relative major. One way to assist in recognising the difference between a major and a minor scale is to think of a major scale as happy and a minor scale as sad.

A natural minor scale has exactly the same notes as its relative major scale although it starts a minor third down.

Modifications are made to the natural minor scale by way of accidentals depending on whether the harmonic minor or the melodic minor scale is being played.

In the case of the harmonic minor the leading note (seventh) is sharpened by a semitone ascending and descending.

In the case of the melodic minor the note before the leading note (sixth) and the leading note (seventh) are each sharpened by one semitone on the way up only.
The melodic minor scale was said in earlier times to be easier to sing than the harmonic minor scale although Mozart had no problem with asking singers to sing the harmonic minor scale.

MODERN PIANO

The modern piano exists in two forms: the grand piano and the upright piano. Almost every modern piano has 88 keys (seven octaves and a minor third, from A0 to C8). Many older pianos only have 85 keys (seven octaves from A0 to A8). Some manufacturers, such as Blüthner, extend the range in one or both directions.

Grand pianos have the frame and strings placed horizontally, with the strings extending away from the keyboard. The grand piano hammers strike upwards and return by gravity, hence their return will always remain more consistent then the vertical hammers thus giving the pianist better control of his or her playing. All grand pianos have a repetition lever, a separate one for each key, which catches the hammer close to the key as long as the keys are played repeatedly and fairly quickly in this position. With the hammer resting on the lever, a pianist can play repeated notes, staccato notes and trills with much more speed than is possible on an upright piano.

The grand piano is a large instrument for which the ideal setting is a spacious room with high ceilings for proper resonance. There are several sizes of grand piano: a concert grand 2.2m to 3m long, a parlour grand 1.7m to 2.2m long and the baby grand which may be shorter than it is wide. Longer pianos have a better sound and lower inharmonicity of the strings. This is partly because the strings will become closer to equal temperament in relation to the standard pitch with less stretching. Full size grand pianos are used for public concerts with smaller grand pianos often being chosen for domestic use where space and cost are considerations.

Upright pianos have the frame and the strings placed vertically, extending in both directions from the keyboard and hammers. It is harder to produce a sensitive action on upright pianos because the hammers move horizontally and the vertical hammer action is

dependent on springs which are prone to wear and tear. Upright pianos have the advantage over grand pianos that they are more compact and do not need a spacious room.

Many parts of a piano are made of materials selected for their sturdiness. In quality pianos the outer rim is made of a hardwood, normally maple or beech, so that the vibrational energy will tend to stay in the soundboard rather than dissipating. The rim is normally made by laminating flexible strips of hardwood to the desired shape, a process that was developed by Theodore Steinway in 1880.

The thick wooden braces at the bottom of grand pianos, or at the back of upright pianos, are not as acoustically important as the rim and are often made of a softer wood to save weight.

The pinblock, which holds the tuning pins in place, is made of laminated hardwood, often maple, and generally is laminated for additional strength and gripping power.

Piano strings, also called piano wire, must endure years of extreme tension and hard blows and are made of high quality steel. They are manufactured to vary as little as possible in diameter since all deviations from uniformity introduce tonal distortion. For acoustic reasons, the bass strings of a piano are made of a steel core wrapped with copper wire to increase their flexibility.

The plate, or metal frame, of a piano is usually made of cast iron. It is advantageous for the plate to be quite massive. Since the strings are attached to the plate at one end, any vibrations transmitted to the plate will result in a loss of sound transmission to the bridge and the soundboard. Some manufacturers now use cast steel in their plates, for greater strength. The casting of the plate is a delicate art, since the dimensions are crucial and the iron shrinks by about one percent in cooling.

The inclusion in a piano of an extremely large piece of metal does not look good so piano makers overcome this handicap by polishing, painting and decorating the plate. Plates

often include the manufacturer's ornamental medallion and can be strikingly attractive.
In an effort to make pianos lighter Alcoa worked with piano manufacturers, Winter and Company, during the 1940s to make pianos using an aluminium plate. The use of aluminium for pianos, however, did not become widely accepted and was discontinued.

The numerous parts of grand and upright pianos are generally hardwood, such as maple, beech or hornbeam. After World War II plastics were incorporated into some pianos but these proved disastrous because they crystallised and lost their strength after only a few decades of use. In the late 1940s Teflon, a synthetic material developed by DuPont, was used by Steinway instead of cloth but the experiment was abandoned owing to an inherent 'clicking' which developed. In addition, Teflon was 'humidity stable' whereas the adjacent wood parts would swell and shrink with humidity changes.

The Kawai firm has built pianos with action parts made of more modern and effective plastics such as carbon fibre and these parts have held up better.

The soundboard is the most crucial part of the piano. In quality pianos the soundboard is made of solid spruce, that is, spruce boards glued together at the edge. Spruce is chosen for its high ratio of strength to weight. The best piano makers use close-grained, quarter-sawn, defect-free spruce and make sure that it has been carefully dried over a long period of time before making it into soundboards. In some cheaper pianos the soundboard is made of plywood.

Piano keys are generally made of spruce or basswood for lightness. In high quality pianos spruce is normally used. Traditionally the black keys were made of ebony and the white keys were covered with strips of ivory. Since ivory-yielding species are endangered and protected by treaty, plastics are now almost always used. Yamaha have developed a plastic, since imitated by others, which simulates the look and feel of ivory.

Every modern piano has at least two pedals, a sustaining pedal and a soft pedal. The equivalent to the present-day sustaining pedal in eighteenth century pianos consisted of levers which were pressed upwards by the player's knees.

The sustaining pedal, also called the damper pedal or, incorrectly, the loud pedal, is usually simply called the pedal since it is the one most frequently used. It is always at the right hand of the other pedal(s). The mechanism for each note, except in the top two octaves, includes a damper, which is a pad that prevents the note's strings from vibrating. Normally the damper is raised off the strings whenever the key for that note is pressed. When the pedal is pressed, however, all the dampers on the piano are lifted at once so that all the piano strings are free from contact with the dampers.

Use of the pedal assists the pianist to play legato, that is, to play notes in a smooth, connected manner, and enables the pianist to sustain notes that he or she cannot hold with the fingers. Use of the pedal also enriches the piano's tone because, by raising the dampers, all the strings are left free to vibrate sympathetically with whatever notes are

being played. Pedalling is one of the techniques a pianist must master since piano music from Chopin on benefits from, and indeed requires, extensive use of the pedal. In contrast, the pedal was used more sparingly by the composers of the classical period, such as Haydn and Mozart, and Beethoven in his early works.

The soft pedal, or una corda pedal, is always placed at the left hand of the other pedal(s).

On a grand piano the soft pedal shifts the whole action, including the keyboard, slightly to the right. The result of this is that hammers that normally strike all three of the strings for a note strike only two of them. This softens the note and modifies its tone quality but does not change the touch or feel of the action. The soft pedal was invented by Cristofori and thus it appeared on the very earliest pianos. In the eighteenth and early nineteenth centuries the soft pedal was more effective than it is today, because pianos were made with only two strings per note and therefore just one string would be struck. This is the origin of the name ‘una corda’ which is Italian for ‘one string’. In modern pianos there are three strings per note, except for lower notes which have two and the very lowest

which have only one. The strings are spaced too closely to permit a true ‘una corda’
effect because if shifted far enough to strike just one string on a note at a time the
hammers would hit the string of the next note.

On an upright piano the soft pedal works entirely differently. It operates a mechanism
that moves the resting position of the hammers closer to the strings. Since the hammers
have less distance to travel this reduces the speed at which they hit the strings and hence
the tone volume is somewhat reduced. This, however, does not change the tone quality in
the way that the una corda pedal does on a grand piano.

The sostenuto pedal, or middle pedal, is found on grand pianos. It keeps raised any
damper that was already raised at the moment the pedal was pressed. This makes it
possible to sustain individual note(s) while the player’s hands are free to play other notes.
This is useful for pedal points in organ transcriptions.

Some upright pianos have a celeste pedal which can be locked into place by pressing it
and pushing it to one side. This drops a strip of felt between the hammers and the strings
so that the notes are greatly muted.

So far as the weight of the modern piano is concerned, the requirements of structural
strength mean that a small upright piano can weigh up to 136 kg and a concert grand
piano can weigh up to 480 kg.

Pianos need regular tuning to keep them up to pitch and to produce a pleasing sound. By
convention they are tuned to the internationally recognized standard of A4 [the A above
middle C] = 440Hz. Pianos also need regular care and maintenance. The hammers of
pianos are voiced to compensate for gradual hardening and other parts also need periodic
regulation. Aged and worn pianos can have parts replaced and can be rebuilt and
reconditioned. Piano removal should only be done by expert piano removalists because
specialised manpower and equipment are needed.

MODES

Modes preceded the major and minor scales of Western music. Claudio Monteverdi (1567-1643) was composing operas at a transitional time and J.S. Bach (1685-1750) was composing at a time when the transition had been completed.

The different modes may be achieved on the piano by playing seven consecutive white notes starting on the following notes:

C Ionian
D Dorian
E Phrygian
F Lydian
G Mixolydian
A Aeolian

B Locrian

Useful mnemonics are ‘I don’t play loud music after lunch’ or ‘I don’t particularly like
modes a lot’.

Each of the modes may be transposed so as to commence on any note, with the
appropriate accidentals inserted, so that the same sequential intervals are heard.

The Ionian mode is identical with the scale of C major and, when transposed, with all the
major scales.

The Aeolian mode is identical with the natural minor scale of A minor (the relative minor
of C major) and, when transposed, with all the natural minor scales.

The A natural minor scale has the same key signature as its relative major. In the case of
C major and A minor there is no key signature or, to put it another way, a ‘null’ key
signature.

The harmonic minor scale is the natural minor scale with the leading note (seventh) of the
natural minor scale sharpened by a semitone.

The melodic minor scale is the natural minor scale with both the sixth and seventh of the
natural minor scale sharpened in the ascending scale but unsharpened when descending.

The major scales, harmonic minor scales and melodic minor scales form the basis of
Western music.

The Ionian, Dorian, Aeolian and Mixolydian modes occur, in roughly descending order
of frequency, in Irish traditional music.

The Phrygian mode (‘natural Phrygian’ mode) is an important part of the Flamenco
sound.

The Dorian mode is found is found in Latin and Laotian music.

The ‘harmonic Phrygian’ mode is found in some central European music and in stylised
Arab music. It consists of the ‘natural Phrygian’ mode with a raised third (third
sharpened by a semitone).

The Myxolydian mode is quite common in jazz and most other forms of popular music.

The Lydian mode is because of its dream-like sound most often heard in soundtrack and
video game music.

Composers who have made use of modes, to a greater or lesser extent, include Chopin,
Liszt, Berlioz, Mussorgsky, Borodin, Debussy, Janá&ek, Sibelius, Vaughan Williams,

Kodály, Holst, Falla and Bartók. Chopin used modes in his mazurkas for piano, Liszt used modes in his piano Sonata and later piano works and Debussy and Bartók used them extensively in their piano works. Tournemire and Langlais used modes in their organ works.

In the Liszt Sonata motif A (the double drumbeat and descending scale) appears at the beginning in the prologue, two-thirds way through and at the end of the Sonata. The first descending scale in the prologue is in the Phrygian mode ('natural Phrygian mode'). This may be achieved on the piano by playing seven consecutive white notes starting on E. In this case Liszt starts on G so he uses three black notes so as to achieve the correct intervals. The second descending scale in the prologue is in the 'harmonic Phrygian mode'. This is identical with the harmonic minor scale with a raised third and is more commonly known as the 'gypsy' scale.

'Mode' is also used to describe whether a scale is in the major or minor key.

MOONLIGHT SONATA

Did Beethoven really want the dampers raised unchanged throughout the whole of the first movement of the 'Moonlight' Sonata?

The 'Moonlight' Sonata

Piano Sonata in C sharp minor 'Quasi una fantasia' opus 27 no. 2 by Ludwig van Beethoven (1770-1827) is known as the 'Moonlight' Sonata. It is the most popular of Beethoven's piano sonatas and is the most popular piano piece ever written. In 2004 ABC Classic FM and Limelight Magazine asked Australia's music lovers 'What's the one piece of piano music you can't live without?' Almost ten thousand people voted, resulting in the definitive guide to Australia's favourite 100 piano masterpieces, and the 'Moonlight' Sonata came in at number one. It was also very popular in Beethoven's day, to the point of irritating the composer, who once remarked to his distinguished pupil Carl Czerny, 'Surely I've written better things.'

Beethoven completed the ‘Moonlight’ Sonata in 1801 and dedicated it to his pupil, the seventeen year old Countess Giulietta Guicciardi. It was published in 1802. Its nickname derives not from Beethoven but from an 1832 description of the first movement by the poet Ludwig Rellstab who said that it reminded him of the moonlight shining upon Lake Lucerne. Beethoven’s subtitle ‘Quasi una fantasia’ means ‘almost a fantasy’ and refers to the fact that the sequence of the movements departs from the traditional fast-slow-fast sequence of a classical sonata. The first movement, although a slow movement, is actually in first movement sonata form, the middle movement is a conventional minuet and trio and the final movement is in rondo form.

First edition

The first edition of the ‘Moonlight’ Sonata was first published in Vienna by Cappi and advertised in the Wiener Zeitung on 3 March 1802. It has been reproduced in full in facsimile edition. It shows Beethoven’s two opening directions in the first movement as:

‘Si deve suonare tutto questo pezzo delicatissimamente e Senza Sordino/
Sempre pp e Senza Sordino’

These directions may be translated as:

‘The entire piece [that is, the whole of the first movement] must be played as delicately as possible and without dampers/
Throughout very softly and without dampers’

In the first edition there is an extra space before the commencement of the words ‘e Senza Sordino’ where first appearing.

Beethoven’s autograph

The first and final leaves (consisting of the title page, the first thirteen bars of the first movement, and the final three bars of the last movement) have been missing from the autograph of the ‘Moonlight Sonata since 1830. The remaining leaves of the autograph are in the Beethoven-Archiv in Bonn and have been reproduced in facsimile edition.

In the absence of the missing leaves, or folio, we have no way of checking to see if Beethoven’s handwritten opening directions throw any light on the subject. The autograph that has come down to us is black in colour, but the ‘senza sordino’ and ‘con sordino’ markings in the final movement are a light brown colour. These markings were presumably inserted by Beethoven after the rest of the manuscript was penned.

Beethoven used the word ‘pezzo’ (‘piece’) in the first of his two directions in the first movement, and wrote ‘Fine’ at the end of the first movement but later crossed it out. He may have originally intended the first movement to be a stand-alone piece.

Traditional pedalling and unchanged pedal

The traditional pedalling requires the pianist to use the sustaining pedal throughout the

whole of the first movement but to change it constantly in accordance with the changing
bass octaves and harmonies.

The unchanged pedal requires the pianist to use the sustaining pedal throughout the
whole of the first movement and to keep it unchanged throughout.

Czerny’s view 1830, 1846

Carl Czerny (1791-1857) was a pupil of Beethoven from 1801 to 1803 and studied with
him all his piano sonatas including, of course, the ‘Moonlight’ Sonata. Presumably

Beethoven himself played parts of his own sonatas at the lessons. Czerny was the piano teacher of Franz Liszt and a close friend of Frédéric Chopin.

Czerny commented in 1830:
'The pedal indicated is to be used again with each new bass note'.

Czerny commented in 1846:
'The prescribed pedal must be re-employed at each note in the bass'.

Critique of Czerny's view

It may be argued that Czerny, as transmitter of the authentic Beethoven tradition, was stating crisply, precisely and dogmatically what 'is to be' or what 'must be' be observed. He did not enter into any discussion on the matter as he did in relation to the slow movement of the C minor piano concerto where, in any event, the pedalling is marked by Beethoven to be regularly changed.

Proponents of the unchanged pedal theory use Beethoven's markings in the slow movement of his Piano Concerto in C minor to support their argument. In the slow movement of that concerto, however, Beethoven's own markings move from 'senza sordino' to 'con sordino' four times in the pianissimo opening theme, although there are several changes of harmony under each unchanged pedal. There are many more changes of harmony in the 'Moonlight' Sonata first movement and there are constant octaves in the bass and continuous moving triplet quavers in the right hand. There is a crescendo in bars 26-28 and a crescendo in bar 58 followed by a piano [subito] in bar 59. In addition, a crescendo and accelerando may, according to Czerny, be inserted in bars 32-35. The first movement of the 'Moonlight' Sonata lasts for six minutes. It may be argued that the situations are quite different.

Schindler's view 1840, 1860

Anton Schindler (1795-1864) was Beethoven's friend, secretary and amanuensis. He wrote a book called 'Beethoven as I Knew Him' which he issued in 1840 and re-issued in 1860 in greatly expanded form. As annotated by Donald W. McArdle it was reprinted by

Dover Press in 1996.

Schindler stated, at page 422:
‘As we know, Beethoven noted at the beginning of the first movement of his sonata in C
sharp minor, opus 27, No. 2, sempre senza sordini, that is, the whole movement should
be played with raised dampers. This was done with the knee; the pedal was not then in
existence. The desired sustaining of the notes in this simple melody, which was supposed
to sound like a horn, was not solved on the short-toned piano, because all the notes
sounded together. Accomplished pianists in the second decade were disturbed by the
senza sordini instruction because by that time the pianos could already produce a fuller
tone, and the performers had at their disposal the pedal which they could use effectively.
Czerny, however, who immediately began to exploit this improvement of the instrument,

just as Chopin did later in his mazurkas, said in the 1830's when the piano tone had been considerably increased, that in the first movement of this sonata, "the pedal indicated is to be used again with each new bass note". Moreover, Beethoven marked this movement simply as adagio. Czerny corrects the composer and writes: "Since the measure is alla breve, the whole piece must be played in a moderate andante tempo." What a distance there is between adagio and andante!'

Critique of Schindler's view

Schindler's view is strong evidence for the unchanged pedal. He did, however, write his comments nearly sixty years after Beethoven published his 'Moonlight' Sonata and his book has been shown to be unreliable in a number of details.

Chopin's view 1840s

Frédéric Chopin (1810-1849) never met Beethoven, who died three years before Chopin arrived in Vienna for a short stay in 1830. Chopin, however, was a friend of Carl Czerny (1791-1857) and was also a friend of Franz Liszt (1811-1886) at least during the 1830s. Chopin admired and often played the 'Moonlight' Sonata. There are no harmonic blurring effects in Chopin's own piano music and it seems that he was not particularly attracted to these kinds of effects. If he had used unchanged pedal in the first movement it may be argued that surely some reference to it would have come down to us in the various memoirs of Chopin's playing and teaching.

Critique of Chopin's view

It may be argued that Chopin supported the traditional pedalling. If he did, we do not know on what basis.

Liszt's view 1880s

Franz Liszt (1811-1886) studied with Carl Czerny and would have studied the 'Moonlight' Sonata with Czerny as it was always Beethoven's most popular sonata. The first movement was a favourite of Liszt's and, at least in his later years, he did not allow

anyone to play it in his presence.

Liszt pupil Alexander Siloti heard Liszt perform it privately in 1885 at the Hofgärtnerei, Weimar and left a glowing account in his memoirs. If Liszt had used the unchanged pedalling, or anything like it, it may be argued that surely Siloti would have made some comment as to this, yet nothing has come down to us from Siloti as to this.

The Edison wax cylinder recording process was in existence in the 1880s but it seems that Liszt was never asked to record his piano playing. Apart from this he did not survive into the recording age.

Critique of Liszt's view

It may be argued that Liszt supported the traditional pedalling. If he did, we do not know on what basis.

Anton Rubinstein's view 1880s

Liszt's pupil Alexander Siloti also commented in his memoir that Liszt's private performance of the first movement of the 'Moonlight' Sonata at the Hofgärtnerei, Weimar in 1885 was even more wonderful than the performance by Anton Rubinstein (1829-1894). It may be argued that if Rubinstein had used such an unusual pedalling as the unchanged pedalling, or anything like it, surely Siloti would have also included a comment about that. Yet nothing has come down to us from Siloti as to this. Rubinstein refused to record for the Edison wax cylinder and otherwise did not survive into the recording age.

Critique of Anton Rubinstein view

It may be argued that Anton Rubinstein supported the traditional pedalling. If he did, we do not know on what basis.

Bülow & Lebert's view 1894

The Bülow-Lebert edition of Beethoven's Piano Sonatas was published (reprinted) by Schirmer in 1894. Hans von Bülow (1830-1894) was an early pupil and lifelong friend and musical colleague of Franz Liszt.

The editors stated at volume 1, page 254:
'A more frequent use of the pedal than is marked by the editors, and limited here to the most essential passages, is allowable; it is not advisable, however, to take the original directions sempre senza sordini (i.e. without dampers) too literally.'

Critique of Bülow & Lebert's view

The injunction by Bülow & Lebert is not to take the original directions 'too literally'.
The piano of the second half of the nineteenth century with which Bülow and Lebert were familiar was more similar in sonority to the modern piano than to the Beethoven

piano. The playing of the whole movement with unchanged pedal on that piano would have been such a striking and unusual thing to do that, it may be argued, they would have specifically referred to the unchanged pedal if they believed this was the intention of Beethoven's directions. If this was so, it may be argued that they would have written something more assertive than 'not ... too literally' and would have added something like the following: 'as keeping the pedal unchanged throughout the entire first movement, while it may have been possible on the Beethoven piano, creates too much of a blur on the modern piano.'

If it is argued that Bülow and Lebert were of the view that Beethoven's original intention was to mandate the traditional pedalling, then there would have been three tiers to which they were referring. The first tier was the pedalling they indicated specifically in the text as the minimum they believed was required. The second tier was a somewhat more generous pedalling at the discretion of the pianist, but with some gaps in pedal sonority presumably to rest the listener's ear. The third tier was the traditional pedalling which they did not recommend presumably because it did not give the listener's ear any relief from pedalled sonority.

It may, on the other hand, be argued that Bülow and Lebert were of the view that Beethoven's original intention was to mandate the unchanged pedal. On this view the first and second tiers remained and the third tier was, of course, the unchanged pedalling of the entire movement. On this view, to employ unchanged pedalling throughout the entire movement would constitute taking the 'original directions too literally' because this would have created too much of a blur on the modern piano.

Bülow recorded a Chopin nocturne, and possibly other pieces, on the wax cylinder but nothing has come down to us. He did not otherwise survive into the recording age.

Tovey's view 1931

In about 1931 the Associated Board of the Royal Schools of Music published its edition of the Beethoven Sonatas which was edited by Harold Craxton and contained commentaries and notes by Donald Francis Tovey.

Tovey stated:
'On the early pianofortes many things could be allowed which would sound very messy on our present instruments. Thus Beethoven could, in a pianissimo, take the whole first eight bars of the slow movement of the C minor Concerto with the pedal unchanged through all the modulations. In the first movement of the C sharp minor Sonata he probably never changed the pedal at all.'
'As for senza sordini, this simply means "with raised dampers"; and on the feeble

instruments of 1802 there was no reason for changing the pedal at all in this movement,
for the sound of the undamped strings did not outlast the slow changes of harmony.'

Critique of Tovey's view

Tovey based his argument on the argued analogy with Beethoven's pedalling in the slow
movement of his C minor concerto which he performed publicly in 1803, as reported by
Czerny. Tovey also based his argument on the weak sound of the Beethoven piano in
1802 when the 'Moonlight' Sonata was published. He did not give us the benefit of his
assessment of other views such as those of Schindler and Bülow and Lebert.

Schnabel's view 1935

The edition by Artur Schnabel (1882-1951) of the Beethoven Sonatas was published by Simon & Schuster in 1935 and the fifth reprinting was in 1953. In specific footnotes in that edition Schnabel never advocated anything other than literal adherence to Beethoven's pedal markings. In relation to the first movement, Schnabel marked in each bar the traditional pedalling and did not indicate by footnote or otherwise that this in any way diverged from Beethoven's intention as embodied in Beethoven's two directions. Schnabel did not refer to the unchanged pedal at all.

Critique of Schnabel's view

Schnabel would have been familiar with Bülow & Lebert's edition, which was published (reprinted) by Schirmer in 1894, yet made no reference to it. This may have been, as is argued above, because Bülow & Lebert proposed something close, or fairly close, to the traditional pedalling. Alternatively, if this was because Bülow & Lebert postulated the unchanged pedal theory then this bases an argument that Schnabel did not think much of it.

Schnabel would probably have seen Tovey's 1931 edition before he finalised the proofs for his own 1935 edition. If he did not see it, then this bases an argument that the idea of the unchanged pedal was unknown to him at that time. If he did see it, then this bases an argument that he did not think much it.

Schnabel used the traditional pedalling in his recording.

Newman's view 1972

William S. Newman in 'Performance practice in Beethoven's Piano Sonatas: An Introduction' (J.M. Dent & Sons Ltd, London, 1972) stated at page 63:
'Mention of Op. 27, No. 2, brings up the influence of pedalling on tone, especially as its first movement has the most debatable of several controversial instructions for pedalling that Beethoven left. At the start he wrote, "This whole piece must be played with the maximum delicacy and without mutes [that is, with raised dampers]," and again,

“constantly pianissimo and without mutes.” Unless Beethoven was calling simply for constant pedalling as needed, which seems unlikely, he was asking to let the vibrations accumulate as long as the tones lasted, an effect that Berlioz endorsed when Liszt exploited it in this movement. But by 1846 Czerny recommended a change of pedal with each change of bass, noting elsewhere that such blurring was intolerable on the newer, more resonant pianos. Today, on the modern piano, only an idolater like Schnabel would continue to apply Beethoven’s instruction literally, ethereal and wonderful as its effect may have been originally.’

Critique of Newman’s view

Newman offers no justification for his view that it ‘seems unlikely’ that ‘Beethoven was calling simply for constant pedalling as needed’.

Artur Schnabel wrote in his Editor's Preface to his edition of the Beethoven Sonatas:
'Quite often the Editor was guided by the pedagogic conception of a piano of which the
tone colouring is unaided by the pedal – the fact being that the pedal is very seldom used
in classical piano literature as a means of colouring.'

Up to and including the time the 'Moonlight' Sonata was completed in 1801, dampers
were raised on European pianos by the cumbersome method of raising the knee levers
with an upward movement of the knees. It may be argued that for Beethoven even to call
for constant changed pedalling, leaving aside the question of unchanged pedalling, was to
call for a very unusual way of playing the piano for those times. Constant pedal sonority,
constantly changed, has to a greater or lesser extent become the norm in piano playing
since Beethoven's day but it was not so then.

Newman also says:
'Today, on the modern piano, only an idolater like Schnabel would continue to apply
Beethoven's instruction literally, ethereal and wonderful as its effect may have been
originally.'

Schnabel marked in each bar the traditional pedalling. He did not suggest that this in any
way diverged from Beethoven's intention as embodied in Beethoven's indications.

Rowland's view 1994

The following three passages are taken, respectively, from pages 50, 58 and 63-69 of the
article by David Rowland entitled 'Beethoven's Pianoforte Pedalling' which is chapter 3
(pages 49-69) of 'Performing Beethoven' edited by Robin Stowell and published as
Cambridge Studies in Performance Practice (No. 4) in 1994. I will comment in detail
later on the third passage which is from pages 63-69.

'Pedals were virtually unknown on any pianos in Europe before the nineteenth century,
with the notable exception of English instruments. Almost all German and Austrian
pianos of whatever design, had a knee-lever or handstop for raising the dampers.' (page
50)

‘ “Senza sordini” and “con sordini” (meaning “without dampers” and “with dampers”) were the terms customarily used in Vienna for the damper-raising levers in the early years of the nineteenth century and occur in works by several other composers. The change from this terminology to the more commonly-used “ped.” with an appropriate release sign (which originated in England) occurred within a few years, coinciding with the abandonment of knee levers in favour of foot pedals by piano manufacturers.’ (page 58)

‘The most controversial of all Beethoven’s pedal markings are those which, as Newman observes, blur “the sound through harmonic clashes”. The most notable is the first movement of the Sonata Op. 27 No. 2. In this case, the directions “Si deve suonare tutto questo pezzo delicatissimamente e senza sordino/ sempre pp e senza sordino” seem to

suggest that the damper-raising pedal should be depressed throughout changes in harmony and melody, thereby producing a confused sound on the modern piano and some blurring on an early instrument. Did Beethoven really intend these effects? Czerny is ambiguous on the subject. In his comments on Op. 27 No. 2 he says that "the prescribed pedal must be re-employed at each note in the bass". It is not clear from these remarks whether Czerny is relating Beethoven's own practice, or simply suggesting a way of coming to terms with the pedal marking on a more modern piano. In a similar instance from the beginning of the slow movement of the Third Piano Concerto, however, Czerny explicitly states that Beethoven held down the damper-raising pedal throughout a lengthy passage with several changes of harmony:

' "Beethoven (who publicly played this Concerto in 1803) continued the pedal during the entire theme, which on the weak-sounding pianofortes of that day, did very well, especially when the shifting pedal [una corda] was also employed. But now, as the instruments have acquired a much greater body of tone, we should advise the damper pedal to be employed anew, at each important change of harmony."

'This account is also interesting in that it shows how Beethoven used the una corda pedal alongside the damper-raising pedal to minimise the resonance of the instrument, so as to reduce the resultant harmonic blurring. The una corda pedal was also used in Op. 27 No. 2, according to Czerny, who observed: "The bars 32 to 35 remarkably crescendo and also accelerando up to forte, which in bars 36 to 39 again decreases. In this forte, the shifting pedal is also relinquished, which otherwise Beethoven was accustomed to employ throughout the whole piece. (Beethoven was not in the habit of marking the una corda at this date.)"

'The evidence of Beethoven's markings and Czerny's remarks suggests that Beethoven probably did hold down the damper-raising pedal for lengthy passages, and even whole movements in the case of Op. 27 No. 2. If this was indeed the case, then Beethoven was

simply following established practice. Similar passages can be found in the music of many composers around the turn of the century, in Vienna. Ex. 3.7 by Gelinek is a late instance, where the effects of harmonic blurring are reduced by the direction piano in bar 2.

'A similar passage by Clementi, published over a decade earlier, is even more cautious with its use of a drone base throughout (Ex. 3.8). [Muzio Clementi (1752-1832) was the first composer to write for the piano.]
'Even in these examples it would be just conceivable to argue that the composer might have intended the pedal to be released in the middle of the passage. This can hardly have been the case in Ex. 3.9 [François-Adrien Boïeldieu (1775-1834): Piano Concerto No. 1, p. 14], however, where the direction for the damper-raising pedal (the Grande pedalle) is for the whole variation, but that for the lute (the Sourdine) only for the quaver chords.

'Beethoven seems to have been following a common trend in his use of the damper-raising pedal for lengthy passages including changes of harmony. It was a relatively short-lived fashion, however, because of the increasing resonance of pianos in the early years of the nineteenth century. Markings such as those described above had virtually

disappeared in music intended for the heavier, English-style piano by the year 1800; it
was only in music for the 'Viennese' instrument that similar indications persisted for the
first few years of the new century.' (pages 63-69)

Critique of Rowland's view

Rowland's view is:
'The evidence of Beethoven's markings and Czerny's remarks suggests that Beethoven
probably did hold down the damper-raising pedal for lengthy passages, and even whole
movements in the case of Op. 27 No. 2.' [Italics supplied]

Rowland qualifies his view with the words 'suggests' and 'probably'. In addition, his
assertion in relation to 'even whole movements' may be argued to involve a quantum
leap in reasoning because, apart from the question of the first movement of the
'Moonlight' Sonata, there is nowhere among the thousand or so pedal markings in
Beethoven's entire corpus of works for or with piano where it has been, or could be,
suggested that Beethoven required the pedal to be held unchanged through a complete
movement.

Rowland goes on to ask:
'Did Beethoven really intend these effects? Czerny is ambiguous on the subject. In his
comments on Op. 27 No. 2 he says that "the prescribed pedal must be re-employed at
each note in the bass". It is not clear from these remarks whether Czerny is relating
Beethoven's own practice, or simply suggesting a way of coming to terms with the pedal
marking on a more modern piano.' [Italics supplied]

If changed pedalling was Beethoven's own practice then that is presumably the meaning
of his markings, in which case it may be argued that he never intended unchanged pedal.

Rowland states:
The una corda pedal was also used in Op. 27 No. 2, according to Czerny, who observed:
"The bars 32 to 35 remarkably crescendo and also accelerando up to forte, which in bars
36 to 39 again decreases. In this forte, the shifting pedal is also relinquished, which

otherwise Beethoven was accustomed to employ throughout the whole piece. (Beethoven was not in the habit of marking the una corda at this date.)”

If Czerny is here suggesting that Beethoven himself inserted the crescendo in bars 32 to 35, and if he is also suggesting that Beethoven himself was accustomed to play it this way, then it must have sounded cacophonous in this part of the movement if the sustaining pedal was unchanged during the entire first movement. It may be, of course, that the crescendo was purely Czerny’s idea. In this case, coupled with Czerny’s direction that the sustaining pedal be changed with each change of harmony and bass note, no problem would arise. It may be, of course, that Beethoven played the first movement in different ways at different times, in particular depending on what piano he had available.

Czerny says '[I]n this forte, the shifting pedal is also relinquished, which otherwise
Beethoven was accustomed to employ throughout the whole piece.' The 'shifting pedal'
is the 'una corda' pedal as is implicit in the matter which Czerny appends in round
brackets. Czerny seems also to be describing times when Beethoven played the first
movement of his 'Moonlight' Sonata on a piano with pedals, as distinct from knee levers.

Rowland quotes Czerny's comment, in relation to the slow movement of Beethoven
Piano Concerto no. 3 in C minor opus 37:
' "Beethoven (who publicly played this Concerto in 1803) continued the pedal during the
entire theme, which on the weak-sounding pianofortes of that day, did very well,
especially when the shifting pedal [una corda] was also employed. But now, as the
instruments have acquired a much greater body of tone, we should advise the damper
pedal to be employed anew, at each important change of harmony." '

Czerny seems to be describing Beethoven's performance of the concerto on a piano with
pedals, as distinct from knee levers, in which case, pianos with pedals were becoming
available in Vienna to Beethoven by 1803.

Rosen's view 1995, 2001

Charles Rosen in 'The Romantic Generation' (Harvard University Press, 1995) stated at
page 20:
'In an early work like the Moonlight Sonata, he can also require the pedal as a form of
orchestration. Playing the first movement of the Moonlight as Beethoven directed, very
delicately (delicatissimamente) with full pedal throughout (senza sordini) ("without
dampers") on an early nineteenth-century instrument with little sustaining power,
produces a lovely sonority difficult to reproduce on a modern keyboard.'

Rosen, in his 'Beethoven's Piano Sonatas: A Short Companion (Yale University Press,
New Haven, 2001), at page 108, repeats his view and adds some advice on modification
of the unchanged pedal on the modern piano:
'The first movement of the "Moonlight Sonata" is ... a unique essay in tone colour: here

he wanted the entire piece to be played with pedal, to be played, in fact, delicately and
pianissimo without ever changing the pedal, that is, without lowering the dampers onto
the strings. Even on his piano this made for a slight blurring, a wonderful atmospheric
sonority which can, in fact, be reproduced on the modern piano, but only by exercising
great care, with half changes and delayed changes of pedal.'

Critique of Rosen's view

Rosen does not advance any arguments but, in effect, supports Newman's view and
would presumably rely on the same kinds of arguments. His only real discussion is of the
modifications he believes to be appropriate to implement the unchanged pedal on the
modern piano. My comments on Newman's views, therefore, apply to Rosen's views.

Taub's view 2002

Robert Taub, in ‘Playing the Beethoven Piano Sonatas’ (Amadeus Press, Portland
Oregon, 2002) stated at pages 124 and 125:
‘I think the senza sordini indication is intended to create a special kind of sound –
nothing dry, but sound bathed in its own warmth with hints of the surrounding harmonies.
While I depress the pedal only slightly, just enough to raise the dampers off the strings to
allow them to vibrate freely, the character of this movement requires the pedal to be
changed discretely [sic] to avoid creating harmonic sludge. ... In Sonata Op. 27 no. 2
(“Moonlight”) senza sordini pertains to the entire first movement as a general approach
to the quality of sound, similar to the initial sempre pianissimo indication.’

Critique of Taub’s view

My comments applying to Rosen’s view apply similarly to Taub’s view.

Schiff’s view 2006

András Schiff, in 2006, gave a series of Beethoven Sonata lecture/demonstrations at
Wigmore Hall which were recorded online. In the course of that series he supported and
demonstrated the unchanged pedal theory in the first movement of the ‘Moonlight’
Sonata.

Critique of Schiff’s view

Schiff, in his demonstration of the unchanged pedal in the first movement, used a brisk
tempo which he based on the ‘alla breve’ time signature, presumably relying on Czerny’s
comment, or Schindler’s quotation of Schindler’s comment. In my view his
demonstration actually threw some doubt on the use of the unchanged pedal because it
did not produce a particularly beautiful sound especially having regard to the brisk tempo
at which he took the movement.

In Schiff’s comments on Beethoven’s Sonata in F sharp major opus 78 ‘A Therèse’, he
made a comment about Schnabel’s performance of slurred couplets in the final movement.
He made this in laudatory terms, virtually suggesting that if Schnabel did this it may be

accepted without question. Yet Schiff implicity rejected Schnabel's acceptance in his
edition of the traditional pedalling.

Beethoven's other pedal markings

There are many changes of harmony in the first movement of the 'Moonlight' Sonata.
There are constant octaves in the bass and continuous moving triplet quavers in the right
hand. A crescendo and accelerando may, according to Czerny, be inserted in bars 32-35,
and, in any event, there is a crescendo marked by Beethoven in bar 58 and a piano [subito]
in bar 59. Beethoven's piano style in the first movement of the 'Moonlight' Sonata is
quite different from his style in the particular parts of his other compositions where he
marks the use of the pedal, or the knee levers.

A number of Beethoven's markings in his other compositions involve an intentional blurring of two harmonies, tonic and dominant. This is often in a very soft dynamic and usually involves the sustaining by the pedal of a bass note. The final movement of his Sonata in C major opus 53 'Waldstein' includes some well known examples but there are a number of others.

Very occasionally, one or two further harmonies are included, as in the slow movement of his Piano Concerto in C minor opus 37. Proponents of the unchanged pedal theory rely on Beethoven's markings in the slow movement of that concerto to support their argument. There, however, they move from 'senza sordino' to 'con sordino' four times in the pianissimo opening theme, although admittedly there are several changes of harmony under each unchanged pedal. In addition to the dynamics being extremely soft (and we know from Czerny that Beethoven used the una corda pedal here) the chordal harmonic progression is also very slow.

It may be argued that there is no analogy between the sound of the unchanged pedal in the first movement of the 'Moonlight' Sonata and the pedalled sound in compliance with Beethoven's markings in his other compositions or indeed Beethoven's markings in the final movement of the 'Moonlight' Sonata.

Beethoven's phrase 'e senza sordino'

The phrase 'e senza sordino' appears at the end of each of Beethoven's two directions in the first movement of the 'Moonlight' Sonata. The thrust of the first part of each direction is to play the movement extremely quietly, which is quite a different direction from playing without dampers. One can play loudly without the dampers and one can play softly without the dampers. It may be argued that the phrase 'e senza sordino' in each case is not grammatically attached to 'tutto questo pezzo' or 'sempre' but is an addition not linked with the concept of 'throughout'. To indicate the very unusual, and

indeed hitherto unheard of, effect of playing a whole movement with unchanged dampers,
it may be argued that Beethoven would surely at the very least have repeated the word
'sempre', using the three words together in the phrase 'sempre senza sordino'. It may
also be argued that 'sempre' clearly applies to both phrases as Schindler implied and
Bulow & Lebert also implied.

In the first edition there is an extra space before the commencement of the words 'e senza
sordino' where first appearing. It is perhaps arguable that this gives support to the
proposition that those words are not attached grammatically to the words 'tutto questo
pezzo' and thus are not linked with the concept of 'throughout'. It may also be argued
that is purely a printer's quirk which has nothing to do with Beethoven's intention.

Knee levers on the Beethoven piano

Beethoven completed the ‘Moonlight’ Sonata in 1801 and it was published in 1802. He composed it, and expected it to be played at that time, on the German and Austrian pianos with which he was familiar.

Beethoven would have composed the ‘Moonlight’ Sonata on a piano with knee-levers. I have played a reproduction Mozart piano with knee levers and while they are not heavy to press up with the knees they are not very ergonomic and very quickly cause strain to the upper part of one’s legs. To have pressed them up unchanged for the six minutes duration of the first movement would have been rather uncomfortable for the pianist. This may support an argument that Beethoven did not intend this.

Recordings with unchanged pedal

Roger Woodward and Tessa Birnie in the 1970s each independently recorded the ‘Moonlight’ Sonata. In each case they performed the first movement with unchanged pedal throughout and Miss Birnie transposed her performance down a semitone to be nearer the actual pitch of Beethoven’s day.

I am not aware of any recordings prior to the 1970s in which the first movement was performed with unchanged pedalling.

Modification of unchanged pedal on modern piano

Of those who support the unchanged pedal nearly all support some modification to the unchanged pedalling when playing the first movement on the modern piano. Such modification includes partially raising the dampers or delayed pedal changing or both.

The modified unchanged pedalling, however, still produces some slight degree of blurring on a modern piano.

Mute stop theory

The mute stop, to be found on some pianos of Beethoven’s day, involved the interposition of a strip of felt between the hammers and the strings which produced a soft, muffled sound.

The reviewer of a piano recital by Vladimir de Pachmann at St James's Hall, London on 15 November 1892 said this about Pachmann's performance of the first movement of the 'Moonlight' Sonata:

'Beethoven's express directions that the first movement should be played "Senza Sordini" (without using the soft pedal) [italics supplied] was coolly disregarded and the soft pedal was freely used - or abused.'

Dr Nettheim's note to this on his internet site stated:

'The reviewer was unaware that the term 'Senza Sordini', when used with respect to the piano, means 'without dampers' thus with the damper (right or "loud" pedal depressed.'

A.J. Hipkins in his article ‘Sordini’ in Sir G.Grove’s Dictionary of Music and Musicians (referred to in an article in the Musical Times of 1 August 1895) stated that the pianissimo pedal, patented by John Broadwood in 1783, was indicated by the Italian word sordino and he gave an example from Thalberg’s opus 41.

There was a possible argument that ‘senza sordino’ in the first movement meant ‘without the mute stop’ but if it were to mean this Beethoven surely would have written ‘ma’ (but) not ‘e’ (and). It is clear, from his usage in the final movement of the ‘Moonlight’ Sonata, and in other sonatas of about this time, that Beethoven used ‘senza sordino’ and ‘con sordino’ (the singular form of ‘senza sordini’ and ‘con sordini’) to mean ‘without dampers’ and ‘with dampers’.

Rowland states: “ ‘Senza sordini’ and ‘con sordini’ (meaning ‘without dampers’ and ‘with dampers’) were the terms customarily used in Vienna for the damper-raising levers in the early years of the nineteenth century and occur in works by several other composers.”

It is clear from the above and from Schindler’s comments that Beethoven, in his directions, was not referring to a mute stop.

It is also clear from Czerny’s remark that ‘the prescribed pedal [my italics] must be re-employed at each note in the bass’ that he was not referring to the mute stop as it would be completely pointless to re-employ the mute stop in that way. Czerny was, of course, referring to the pedal operated by the pianist’s right foot, which by the times he was writing, in 1830 and 1846, had long since replaced the knee levers as the usual device for raising the dampers.

Paradoxically, the mute stop theory would have assisted the argument for the traditional pedalling as it would have meant that Beethoven gave no directions concerning the raising of the dampers and the correct method of using the knee levers, and later the

sustaining pedal, would have become a matter of discretion for the pianist. Having been discredited, however, the mute stop theory must be consigned to the dustbin of history and has no relevance to the present discussion.

Author's personal odyssey

In 1960 I studied the 'Moonlight' Sonata from the W. H. Paling edition edited by May Willis and used the traditional pedalling in the first movement, as indicated by the editor. Later that year I saw for the first time Tovey's edition of the Beethoven piano sonatas and continued my study of the 'Moonlight' Sonata using that edition. In among Tovey's annotations I read his view to the effect that the raising of the dampers throughout the first movement was probably correct for the Beethoven piano and I embraced the theory intellectually, extending it to the use of the unchanged pedal on the modern piano.

Some months later I saw for the first time Schnabel's edition of the Beethoven Sonatas.
In individual footnotes Schnabel advocated literal adherence to Beethoven's pedal
markings. In the first movement of the Moonlight Sonata, Schnabel marked in each bar
the traditional pedalling and did not indicate by footnote or otherwise that this in any way
diverged from Beethoven's intention as embodied in Beethoven's directions for the use
of the pedal.

On studying Schnabel's edition of the Beethoven Sonatas, and trying out Beethoven's
pedal markings literally, I came to the view that all Beethoven's pedal markings should
be taken literally and not modified, even on the modern piano. I implemented this view
when studying the Beethoven piano sonatas, variations and bagatelles, and the piano parts
of his concertos, violin sonatas and trios.

At about this time, I also obtained and studied the Beethoven piano concertos in the
Schirmer edition which was a reprint of the Bärenreiter edition. The Schirmer edition
includes, as a footnote to the slow movement of the C minor piano concerto, Czerny's
comments as to the pedalling of the slow movement and this where I first saw them. In
relation to the unchanged pedalling question, the Willis, Tovey and Schnabel sonata
editions (and the Schirmer concerto edition) were the totality of the materials I had to
work with at that time and for some years afterwards.

Subsequently, on a number of occasions, I played the first movement of the 'Moonlight'
Sonata with unchanged pedal on a Bechstein upright piano. This was based on the view
that this truly represented Beethoven's intention, even though it conflicted with
Schnabel's apparent interpretation of Beethoven's intention.

By 1991, however, I had changed my view because in December of that year I recorded a
performance on a Steinway grand piano of the 'Moonlight' Sonata in the first movement
of which I followed the traditional pedalling.

Summary of nineteenth century documentary sources

I have considered Beethoven's original intention in the context of the pianos with which
he was familiar in 1801 when he completed the 'Moonlight' Sonata, bearing in mind their
weak tone and method of raising the dampers. Whether Beethoven's original intention
may have changed over the years as piano tone became stronger can only be a matter of
speculation as nothing has come down to us as to this.

I have raised, considered and discussed, so far as I am aware, all the possible arguments
for and against and have given weight to Schindler's view and to an interpretation of the
views expressed by Czerny and by Bülow & Lebert. These were the written nineteenth
century sources that have come down to us and were closest to the Beethoven tradition.

Czerny commented in 1830:
'The pedal indicated is to be used again with each new bass note'.

Czerny commented in 1846:
'The prescribed pedal must be re-employed at each note in the bass'.

Czerny commented in 1846:
' "Beethoven (who publicly played this Concerto in 1803) continued the pedal during the entire theme, which on the weak-sounding pianofortes of that day, did very well, especially when the shifting pedal [una corda] was also employed. But now, as the instruments have acquired a much greater body of tone, we should advise the damper pedal to be employed anew, at each important change of harmony."

Czerny made this last comment in relation to the opening theme stated by the piano in the slow movement of Beethoven's C minor piano concerto. It is possible that he had similar views in relation to the first movement of the 'Moonlight' Sonata.

Schindler commented in 1860:
1860 'Accomplished pianists in the second decade were disturbed by the senza sordini instruction because by that time the pianos could already produce a fuller tone, and the performers had at their disposal the pedal which they could use effectively. Czerny, however, who immediately began to exploit this improvement of the instrument, just as Chopin did later in his mazurkas, said in the 1830's when the piano tone had been considerably increased, that in the first movement of this sonata, "the pedal indicated is to be used again with each new bass note". '

Bülow & Lebert commented in 1894
'[It is] not advisable ... to take the original directions sempre senza sordini (i.e. without dampers) too literally.'

All the above sources were against the use of the unchanged pedal on later pianos with greater tonal resources. It is reasonably clear, however, that they all agreed that Beethoven's original intention, as indicated by his directions, was that he did want the dampers raised and kept raised unchanged throughout the whole of the first movement of the 'Moonlight' Sonata.

Conclusion as to Beethoven's original intention

I conclude that Beethoven's original intention, as indicated by his directions, was that he did want the dampers raised and kept raised unchanged throughout the whole of the first movement of the 'Moonlight' Sonata.

Application to modern piano

Assuming that one accepts this conclusion, one is left with its application to a performance on a modern piano. Does the pianist keep the pedal down unchanged throughout, which is the procedure on a modern piano equivalent to raising the dampers with the knee levers and keeping them raised? Does the pianist use some modification such as partially raising the pedal or delaying the pedal changes or both? Does the pianist

use the traditional pedalling in which the pedal is changed with the changing harmonies and bass notes, as Czerny directed and as Schindler appeared to accept? Does the pianist use an even more sparing treatment of the pedal as Bülow & Lebert recommended?

These ultimately raise matters of musical discretion which will be decided by each individual performer.

MOTTA

Life

José Vianna da Motta was born on St Thomas Island, Portuguese East Africa, on 22 April 1868 and died in Lisbon on 1 June 1948. His family returned to Lisbon when he was a year old and he studied with local teachers at the Lisbon Conservatory until fourteen when, on orders from the King, he was sent to Berlin to study with Xaver Scharwenka.

In 1885 he studied with Liszt in Weimar, in 1886 with Sophie Menter in Berlin and in 1887 with Hans von Bülow in Frankfurt. From 1887 to 1902 he toured Europe, the United States and South America with immediate success. He gave concerts as a solo pianist, and with violinists Ysaÿe and Sarasate, and often gave duo piano recitals with Busoni. He was court pianist in Berlin where, in 1905, he gave the first performance of Otto Singer's piano concerto in A, Op. 8, under the composer's baton. He lived in Berlin until 1915 when he became director of the Geneva Conservatory, the former post of Bernhard Stavenhagen. In 1918 he settled in Lisbon where he became director of the National Conservatory and conducted symphony concerts, retiring in 1938.

He was one of the foremost pianists of his time, was of great influence as a teacher, was a fine interpreter of Bach and Beethoven, was a prolific composer, made piano transcriptions of Alkan's works for pedal-piano, provided a scholarly ürtext edition of Liszt's Sonata and a number of Liszt's other piano works for the 'Old Liszt Edition', and wrote many articles in German, French and his native tongue. His compositions include

a Ballada, a Barcarolle, a set of Portuguese scenes and a Rhapsody. His 1945 disc recording of Liszt's 'Totentanz' with the Portuguese National Symphony is probably the last recording ever made by a Liszt pupil.

His pupils included Sequeira Costa, Alf Hurum, Sverre Jordan, Nils Larsen, Vincente Pablo and Beryl Rubinstein. The José Vianna da Motta Music Competition was established in 1957.

Motta made no discs but did make Liszt rolls although none is in the collection of Denis Condon of Newtown, Sydney. His roll of the Chopin fourth Scherzo in E major opus 54 is in the collection.

Motta & Liszt

José Vianna da Motta remembers Franz Liszt:

In 1885, one year before his death, I had the good fortune to know Liszt and receive his instruction.

When I was introduced by Miss Stahr, the well-known Weimar piano teacher, and stepped into his house, I saw his mighty figure, clothed in the long black abbot's coat, surrounded by his disciples, mostly ladies. When I was introduced, he said slowly: 'From Portugal?' and after reflecting briefly he added: 'It is now forty years since I was in Portugal.' An admirable memory, for the calculation was exactly right. Immediately requested to perform, I played his 'Gnömenreigen' because, unfortunately, in my ignorance of his great unselfish spirit, I believed that I was obligated to play him one of his compositions, an erroneous idea shared by many who came to him: By playing only his works, they believed they would flatter him; as if they wanted to show that next to his no other music had value. What a petty conception of the most great-hearted comprehensive musician who ever lived!

He only commented: 'Not so fast, somewhat more controlled. Come again,' and graciously extended his hand to me. Full of rapture, I kissed it, as, by the way, everyone did who came to him. After closer acquaintance, he kissed them on the cheek, which made the ladies especially happy. But for us men the kiss of Liszt signified more: it was a critique; for if he was satisfied with your playing, he denied the kiss, and then you worked fervently without ceasing until you won it back.

Much has been said of Liszt's disastrous spirit of toleration. He had a system that only the initiated understood and that was definitely detrimental to the naïve. His system consisted of this: when he saw that a student had no talent, he offered no criticism. 'Why?' he said, 'because it is of no use.' He would listen very quietly and, as the more insightful observers realized, with obvious boredom; he would then speak in French – a very serious sign at which the inner circle immediately smiled with deep understanding.

When seemingly satisfied, he would say with great indifference to the young lady 'Très bien' and she would ardently lean toward him to receive the kiss. The others translated the 'Très bien' into 'How awful' (But his worst criticism was: 'You have indeed studied at a conservatory? So, between Riga and Dresden.'

But he certainly knew how to speak in a different tone if the performer interested him and he considered the success worth the pains. To be sure, he never became as violent as Bülow, but he reprimanded sharply and did not spare the mockery. 'Clean linen! Don't come to me with that,' he cried with a roar when someone played uncleanly. When Lamond played Beethoven's op. 10 he listened with keen interest and corrected a passage, to which Lamond timidly wanted to take exception: 'Bülow told me – but at that Liszt interrupted him and harshly let fly at him: 'What, he comes here with his own wisdom?' On this occasion I also heard him remark: 'I do not much like the Bülowian rests for breath [Luftpausen]' – something very characteristic of both masters' individuality.

He never chose what each person should play. One brought what one wished, and he liked to hear almost everything. Only for old French music, Rameau, Couperin, he had

no interest and once sneered the whole time while someone played Rameau's Gavotte
and Variations. 'Where is the beloved?' he said with comic, languishing pathos at the
theme.

Once I believed that I had to play Mozart's Fantasy in D minor for him to study
simplicity and soft tone production. When I began he made a threatening face: 'Hm!
You did not need to suffer through any sleepless nights in order to play the piece' and
then a rain of mockery befell the childlike work. When the D-major section began:
'Now it is going on a picnic.' He did not agree with the tempo, which was too fast for
him, and he checked the metronome mark in the Lebert edition. When it agreed with his
opinion he said, laughing loudly: 'So, this time my stupidity agrees with Mr. Lebert's
knowledge.' ['Göllerich reports that Motta played the Mozart Fantasy in D minor K 397
at a Liszt masterclass in Weimar commencing at 4 pm on Wednesday 9 September 1885.
Göllerich does not report any comments by Liszt at that masterlass.]

On this day I received no kiss. But I appeased him in the next lesson with a performance
of Bach's 'Goldberg' Variations, which he had brought to our attention and which in
those days was completely overlooked by the pianists. (Even today its significance is not
appropriatedly respected.)

He was also very happy when I once brought his first polonaise in C minor. 'Yes, yes,'
he said smiling, 'only my second rhapsody is played.'

His remarks were almost only concerned with the purely musical: tempo, nuances,
rhythm. He seldom gave a poetic image as an explanation and never a technical
instruction. (He did not possess Bülow's enchanting eloquence.) In earlier times he
certainly must have been more communicative, but Weissheimer says that at that time his
manner of teaching consisted more of example than of explanation. He sat at his piano,
the student at the other, and when he wanted to correct something he played the passage
as he wished to have it.

The following is worthy of note concerning his manner of interpretation: he desired that someone play Chopin's Polonaise in C-sharp minor. When someone finally was prepared to take the risk, he interrupted him right at the beginning; 'Yes, everyone plays it so. But say, where is there a 'piano' at the beginning of the theme (after the brief introduction)? The entire beginning of the theme must be played with the same power and passion as the introduction, and the 'piano' and a calmer tempo come only in the contrasting passage.' Then he sat down and played the whole piece. He no longer had a big sonority, but never again have I heard a piano sing like that or heard such a sparkling non legato. Eight bars from the Adagio of Op. 106 was an absolute revelation: if you did not hear it you will never know what penetration, what speech a piano tone is capable of; it really cried out in pain. It was as if two great souls greeted each other sorrowfully: the soul of Beethoven and his wonderful re-creator.

Source: Reprinted from 'Der Merker' (Vienna) October 1911 as Appendix B 'Liszt as Teacher: A sketch by José Vianna da Motta' in 'The Piano Master Classes of Franz Liszt

1884-1886: Diary Notes of August Göllerich': Edited by Wilhelm Jerger: translated,
edited, and enlarged by Richard Louis Zimdars: Indiana University Press: Bloomington
and Indianapolis.

MOZART

Life

Wolfgang Amadeus Mozart (1757-1791) is one of the four great classical composers, the
others being Haydn, Beethoven and Schubert. He is also one of the major classical
composers for the piano.

Mozart was born in Salzburg, but spent most of his adult life in Vienna. His output of
over 600 compositions includes works widely acknowledged as pinnacles of symphonic,
concerted, chamber, piano, operatic and choral music. Mozart is among the most
enduringly popular of classical composers and many of his works are part of the standard
concert repertoire.

Mozart effect

Classical music, in the sense of serious music, increases brain activity more than other
kinds of music and listening to certain kinds of music may induce a short-lived (fifteen
minute) improvement in the performance of certain kinds of mental tasks known as
spatio-temporal reasoning. This theory is called the 'Mozart effect'.

Two pieces of Mozart's music, his Sonata for two pianos in D major K 448 and his Piano
Concerto no. 23 in A major K 488, were found to have this effect, giving it its name.
Later research also suggested that K 488 can reduce the number of seizures in people
with epilepsy. Apart from K448 and K 488, the composition 'Acroyali/Standing in
Motion' by Greek composer Yanni was also found to have the effect apparently because
it was similar to K 448 in tempo, structure, melodic and harmonic consonance and
predictability.

The 2004 Classic 100 Piano Countdown surveyed all piano pieces by all composers and

four Mozart piano pieces made it (the rules apparently excluded works for two pianos):

21 Sonata in A major K331
42 Sonata in C major K545 (‘Sonate Facile’)
74 Fantasia in D minor K397*
83 Variations on ‘Ah vous dirai-je Maman’ K265

The 2006 Classic 100 Mozart Countdown surveyed the favourite moments from all of
Mozart compositions and found:

2 Piano concerto no. 23 in A major K488 – Adagio [middle movt]
8 Piano concerto no. 23 in A major K488 – Allegro assai [3rd movt]

14 Sonata for two pianos K448 – Andante
17 Piano concerto no. 23 in A major K488 – Allegro [1st movt]

The 2007 Classic 100 Concerto Countdown surveyed concertos by all composers for piano, violin, cello and other instruments and found:

11 Mozart piano concerto no. 23 in A major K488.

The 2006 and 2007 countdowns show:

K 448 (slow movt)	14%
K 488 (average of movts)	9%
K 488 (whole)	11%
Average	11%

It follows that the slow movement of the first (K 448), and the whole of the second (K488), of the three pieces which have been shown to display the 'Mozart effect', are also very popular with Australian music lovers.

In addition, computer analysis by scientists of pieces by various composers shows that the music of Mozart and Bach shares a common factor. This factor is a high degree of long-term periodicity in which wave forms repeat regularly, but not very close together, throughout the piece of music. Bach and Mozart in that order were Chopin's favourite composers.

The existence of the Mozart effect was, however, challenged in 1999 by Chabris and Steele who stated 'that any cognitive enhancement is small and does not reflect any change in IQ or reasoning ability in general, but instead derives entirely from performance on one specific type of cognitive task and has a simple neuropsychological explanation', called 'enjoyment arousal'.

Mozart piano

In the eighteenth century keyboard instruments were evolving at a rapid rate. Since first appearing in the middle of the sixteenth century, the harpsichord – with its mechanically plucked strings held at low tension – had become ubiquitous. By adding keyboards and

other devices to modify the sound, the harpsichord had become more versatile, but composers and performers were increasingly looking for ways to derive more expression in performing the music, specifically in the “touch” of the keyboard.

In Florence around 1700, the Italian instrument maker Bartolomeo Cristofori made a breakthrough now credited with paving the way towards the modern piano: for plucked strings he substituted a system of hammers which gave the player greatly increased control of tone and attack through the amount of force used to depress the keys. The addition of extra strings for each note brought new richness and depth to the sound.

During the 1700s, Cristofori's ideas were taken up, especially by German organ builders such as Silbermann, and, by the middle of the century, a number of hybrid instruments had appeared: "compound" keyboards which combined plucked-string and hammer action; pianos with stops to produce a keyboard effect.

For example, the Italian word "cembalo" is a shortened form of "clavicembalo" which means a "harpsichord"; but when Mozart writes "cembalo" in a concert score, he means "fortepiano" – the latest stage in the evolution of the hammered as opposed to plucked keyboard instrument.

In the Mozart museum in Salzburg there is a piano by Anton Walter of Vienna. It has fewer octaves than a modern piano, a device operated by the player's knee to raise the dampers and a knob on the fascia which acts as a damper between hammer and string.

Modern pianos produce a rich but cloudy sound in the bass region. What makes the fortepiano ideal for the performance of Mozart's music is the clarity it offers in these low registers, where Mozart would often make use of the 'Alberti' bass figure of oscillating notes. ... The delicate fortepiano sound and feel come from the low depth of key strike and the low pressure required to depress the key.

As well as the Walter instrument Mozart used a piano by Franz Jakob Späth, but we know from a well-known letter to his father Leopold of 17 October 1777 that Mozart's favourite instrument at the time was made in Augsburg by Johann Andreas Stein. In the letter Mozart explains the musical qualities which he is looking for in the piano.

'This time I shall begin at once with Stein's pianofortes. Before I had seen any of this make, Späth's claviers had always been my favourites. But now I musch prefer Stein's, for they damp ever so much better than the Regensburg instruments. When I strike hard, I can keep my finger on the note or raise it, but the sound ceases the moment I have produced it; in whatever way I touch the keys, the tone is always even. It never jars, it is

never stronger or weaker or entirely absent; in a word it is always even.

It is true that he does not sell a pianoforte of this kind for less than 300 gulden, but the trouble and the labour that Stein puts into the making of it cannot be paid for. His instruments have this splendid advantage over others that they are made with escape action. Only one maker in a hundred bothers with this. But without an escapement it is impossible to avoid jangling and vibration after the note is struck. When you touch the keys, the hammers fall back again the moment after they have struck the strings, whether you hold down the keys or release them.'

When Mozart settled permanently in Vienna, howver, his allegiance moved to the local firm of Anton Walter.

Eva Badura-Skoda writes:

‘As a born pianist … Mozart understandably wanted to own the very best concert grand
available. His instrument, still extant and now exhibited in Salzburg in the house in
which he was born, remains the best fortepiano of the period, an excellent concert grand,
precious, not only because Mozart gave his many subscription concerts on it, but also
because of its quality. Anton Walter’s best instruments were indeed the most expensive
in Vienna ... but as concert instruments they were also apparently superior to all the
others.’

Mozart style

Mozart’s style, like Haydn’s, stands as a leading example of the classical style. The
central traits of the classical style can all be identified in Mozart’s music. Clarity,
balance and transparency are hallmarks of his work.

His works spanned the period during which that style transformed from one exemplified
by the style galant to one that began to incorporate some of the contrapuntal complexities
of the late baroque against which the galant style had been a reaction. Mozart’s own
stylistic development closely paralleled the development of the classical style as a whole.
In addition he was a versatile composer and wrote in almost every major genre, including
symphony, opera, solo concerto, chamber music including string quartet and string
quintet, and the piano sonata. While none of these genres was new, the piano concerto
was almost single-handedly developed and popularised by Mozart. He also wrote a great
deal of religious music, including masses, and composed many dances, divertimenti,
serenades and other forms of light entertainment.

From an early age Mozart had a gift for imitating the music he heard. His travels
provided him with a rare collection of experiences from which to create his unique
compositional language. In London as a child he met J.S Bach’s son, J.C. Bach, and
heard his music. In Paris, Mannheim and Viennna he heard the work of composers active
there, as well as the Mannheim orchestra. In Italy he encountered the the Italian overture

and opera buffa, both of which were to be hugely influential on his development. Both in London and Italy the galant style was very popular: light, simple music, with a mania for cadencing, an emphasis on tonic, dominant and subdominant to the exclusion of other chords, symmetrical phrases and clearly articulated structures. This style, out of which the classical style evolved, was a reaction against the complexity of late baroque music.

Some of Mozart's early symphonies are Italian overtures, with three movements running into each other. Many are 'homotonal' with each movement in the same key and the slow movement in the tonic minor. Others mimic the works of J.C. Bach and others show the simple rounded binary forms commonly being written by composers in Vienna.
One of the most recognisable features of Mozart's works is a sequence of harmonies or modes that usually leads to a cadence in the dominant or tonic key. This sequence is essentially borrowed from baroque music's phrygian style, especially J.S. Bach, but Mozart shifted the sequence so that the cadence ended on the stronger half, that is, the first beat of the bar.

As Mozart matured he began to incorporate some more features of baroque style into his music. He used contrapuntal themes, experimented with irregular phrase lengths and included fugal finales in some of his string quartets, perhaps influenced by Haydn. The influence of the 'Stürm und Drang' ('Storm and Stress') period in music, with its brief foreshadowing of the romantic era to come, is evident in some of the music of both Haydn and Mozart of this time. In addition, Mozart, especially during his last years, explored chromatic harmony to a degree rare at the time.

Works

Piano concertos

Mozart's output for piano and orchestra is numbered from 1 to 27. Concertos nos. 1 to 4 are early works and are arrangements of keyboard sonatas by Rauipach, Honauer, Schobert, Eckart and C.P.E. Bach. Concertos nos. 7 and 10 are for three pianos and two pianos, respectively. The remaining twenty-one concertos are for solo piano and orchestra. Among them, fifteen were written from 1782 to 1786, while in the last five years Mozart wrote just two more piano concertos.

1. F major K37
2. B flat major K39
3. D major K40
4. G major K41
5. D major K175
6. B flat major K238
7. F major for three pianos K242
8. C major K246 'Lutzow'
9. E flat major K271 'Jeunehomme'
10. E flat major for two pianos K365
11. F major K413/387a
12. A major K414/385p
13. C major K415/387b
14. E flat major K449
15. B flat major K450
16. D major K451
17. G major K453
18. B flat major K456
19. F major K459
20. D minor K466
21. C major K467
22. E flat major K482

23. A major K488
24. C minor K491
25. C major K503 ‘Elvira Madigan’
26. D major K537 ‘Coronation’
27. B flat major K595

Piano somatas

1. C major K279
2. F major K280
3. B flat major K281
4. E flat major K282
5. G major K283
6. D major K284
7. C major K309
8. A minor K310
9. D major K311
10. C major K330
11. A major K331
12. F major K332
13. B flat major K333
14. C minor K457
15. F major K 533/494
16. C major K545
17. B flat major K570
18. D major K576

Piano pieces

Fantasy in C minor K396
Fantasy in D minor K397
Fantasy in C minor K475
Rondo in D major K485
Rondo in A minor K511
Adagio in B minor K540

Mozart also wrote sixteen sets of variations including the well-known Twelve Variations
in C major on the French song ‘Ah, vous dirai-je, Maman’ K265, five completed sonatas
for four hands, Sonata for two pianos in D major K448/375a and Fugue for two piano in
C minor K426.

NOSTALGIA

The following are the details of a proposed two CD set of historic reproducing piano
recordings by 22 celebrated pianists (including 6 composer/pianists) from the golden age
of pianism. It is intended to issue the two CD set commercially under the title
‘Nostalgia’. The final timings will be less owing to editing.

CD 1

1. Frederic Lamond plays Voices of Spring by Strauss/Grünfeld 6:17

2. Fanny Bloomfield-Zeissler plays Serenade by Harold Brockway 4:21

3. Harold Bauer and Ossip Gabrilowitsch plays Waltz from Suite for two pianos by
Anton Arensky 5:32

4. Mischa Levitzky plays The Enchanted Nymph by Levitzky 4:52

5. Vera Timanoff plays Variations on an Original Theme by Ignacy Paderewski 8:05

6. Eugen d'Albert plays Ballad from Tiefland by d'Albert 3:12

7. Kuehn plays Third Air de Ballet by Cécile Chaminade 4:20

8. Fanny Bloomfield-Zeissler plays La Retour by Cécile Chaminade 3:45

9. Vladimir de Pachmann plays The Maiden's Prayer, an improvisation by Pachmann on
the original by Tekla-Bardazewska 6:10

10. Emil von Sauer plays Flames of the Sea by Sauer 3:30

11. Emil von Sauer plays Echos de Vienne by Sauer 6:51

12. Nelly Hofmann plays Murmurs du Vent by Sauer 2:26

13. Lev Pouishnov plays Naïla Waltz by Delibes/Dohnányi 6:40

14. Rainger and Carroll play the foxtrot version by Carroll of Naïla Waltz by
Delibes/Dohnányi 4:21

CD 2

1. Nicholas Medtner plays Danza Festiva by Medtner 4:30

2. Nicholas Medtner plays March of the Knights by Medtner 4:35

3. Nicholas Medtner plays Fairy Tale by Medtner 3:03

4. Nicholas Medtner plays Danza Jubilosa by Medtner 2:45

5. Arden and Carroll play the fox trot version by Arden and Carroll of Melody in F by
Anton Rubinstein 3:58

6. Vera Timanoff plays Tarantella by Anton Rubinstein 5:13

7. Mills and Brooks play Cavalry Trot by Anton Rubinstein 5:39

8. Josef Hofmann plays Valse Caprice by Anton Rubinstein 5:27

9. Moriz Rosenthal plays Valse Caprice by Anton Rubinstein 5:51

10. Sergei Rachmaninoff plays Lilacs by Rachmaninoff 3:26

11. Camille Saint-Saëns plays Rhapsody on Themes of the Auvergne by Saint-Saëns
8:28

12. Camille Saint-Saëns plays Reverie of Blidah by Saint-Saëns 4:52

13. Camille Saint-Saëns plays Finale from Act 1 of Samson et Delilah by Saint-Saëns
6:28

14. Camille Saint-Saëns plays Valse Langoureuse by Saint-Saëns 4:26

15. Vera Timanoff plays Romance by Anton Rubinstein 3:33

Denis Condon
Gerard Carter
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OBSOLETE PIANOS

Today's pianos attained their present forms by the end of the nineteenth century but some early pianos had shapes and designs that are no longer in use. The square piano had horizontal strings arranged diagonally across the rectangular case above the hammers and with the keyboard set in the long side. The tall, vertically strung, upright grand was arranged with the soundboard and bridges perpendicular to the keys, and above them, so that the strings did not extend to the floor. The diagonally strung 'giraffe', pyramid and lyre pianos employed this principle in more evocatively shaped cases. The very tall cabinet piano, which was introduced by Southwell in 1806 and built through into the 1840s, had strings arranged vertically on a continuous frame with bridges extended nearly to the floor behind the keyboard, and also had a very large sticker action.

The short cottage upright piano, or pianino, with vertical stringing, credited to Robert Wornum about 1815, was built through into the twentieth century. They were informally

called ‘damper pianos’ because of their prominent damper mechanism. Pianinos were
distinguished from the oblique or diagonally strung uprights made popular in France by
Roller & Blanchet during the late 1820s. The tiny spinet upright was manufactured from
the mid 1930s onwards. The low position of the hammers required the use of a drop
action to preserve a reasonable keyboard height.

OCTAVES

Octaves are difficult to play because the thumb is the strongest digit and the fifth finger is the weakest. Double octaves, that is, octaves in both hands at the same time, are more difficult still, especially in fast passages, whether loud or soft. A pianist with a wider stretch and more suppleness is able to play octaves with the thumb and the fourth finger. In melodic octaves the fifth can alternate with the fourth, and even the third as recommended by Liszt.

Chopin wrote an étude for double octaves, opus 25 no. 10 in B minor, but he does not usually require double octaves in his piano music. Liszt wrote many double octaves in his piano concertos and in his Sonata in B minor and other piano works.

ORNAMENTATION

In Bach the mordent is a three note ornament consisting of the main note, the note below and the main note again.

In Bach the short trill/inverted mordent used to be viewed as a three note ornament starting on the main note but a later view revived the historically authentic position that it is a four note ornament starting on the upper note. Similarly a trill used to be viewed as starting on the main note but a later view also revived the historically authentic position that it starts on the upper note.

An exception in each case was admitted where the upper note had just been played in which case the inverted mordent or trill started on the main note. In recent years the view that the exception does not apply has gained momentum. The present writer, however, does not support this view.

In Mozart the progression of views for trills has been the same as for Bach.

In Beethoven the progression of views for trills has tended to be the same as for Mozart but there is an intermediate view that the trill started on the upper note in Beethoven's early period but tended to start on the main note in his middle and late periods.

In Chopin we know, from reports of lessons he gave and from his statement that he followed C.P.E. Bach's practice, that ornamentation and arpeggiated chords start on the beat and that trills start on the upper note. When Chopin wants the trill to start on the main note he notates the main note as a grace note immediately before the trilled note.
There do seem to be cases, however, where a Chopin trill sounds better when it is started on the main note.

Chopin's pupil Karl Mikuli wrote that in Chopin double-handed arpeggios always proceed in one motion from left to right even if there is a break in the arpeggio sign between the two staves.

It has been suggested that in Chopin his ornamental passages should gradually get faster
but it seems that every case should be based on what sounds best. Hurrying an
ornamental passage to fit it with a metronomically played left hand does not always
sound good.

It has been said that in Schumann ornamentation is before the beat and that in Liszt
arpeggiated chords and ornamentation are before the beat.

Ornaments and ornamental passages should usually be played with a much lighter touch
than their surrounding.

OVER-STRINGING

Over-stringing was invented by Jean-Henri Pape during the 1820s and was first patented
for general use in grand pianos in the United States by Henry Steinway in 1859. The
over-strung scale, also called 'cross-stringing', involved the strings being placed in a
vertically overlapping slanted arrangement, with two heights of bridges on the keyboard
rather than just one. This permitted larger, but not necessarily longer, strings to fit within
the case of the piano. Virtually all modern grand and upright pianos are cross-strung.

PACHMANN

Vladimir de Pachmann (1848-1933) met Liszt several times but was not a pupil.
Pachmann was the soloist in Liszt's E flat piano concerto conducted by Joseph
Helmesburger in Vienna on the evening of 13 April 1869. The concert was given by the
pupils of the Conservatory in honour (and presumably in the presence) of the composer.
Liszt greatly admired Pachmann's playing, especially of Chopin's works. They heard
each other play Liszt's piano works on several occasions.

Pachmann's 1906 Welte roll of Liszt's 'La Leggierezza' ('The Lightness') is in Denis
Condon's collection. His live performance of this was greatly appreciated by Amy Fay.
He played with considerable freedom and rubato. In his later years Pachmann acquired a

reputation for his eccentricities on and off the concert platform. Pachmann made many rolls and discs including Liszt recordings. He was one of the first pianists to record discs.
He did not record Liszt's Sonata but he did perform it on 21 April 1892 in New York as part of an all-Liszt program.

PADEREWSKI

Ignacy Jan Paderewski (1860-1949) was a Polish pianist, composer, diplomat and politician, and was the third Prime Minister of Poland. In 1872, at the age of twelve, he went to Warsaw and was admitted to the Warsaw Conservatorium. In 1881 he went to Berlin where he studied composition with Friedrich Kiel and Heinrich Urban. In 1884 he moved to Vienna where became a pupil of Theodor Leschetizky. It was in Vienna that he made his début as a pianist in 1887.

Paderewski was extremely popular as a concert pianist and often toured Europe and America. He was particularly noted for his playing of Chopin's compositions. He recorded on disc and roll and those recordings show that his piano playing contained a large amount of nineteenth century piano mannerisms, especially arpeggiata. The playing of his pupil Ernest Schelling contained possibly a larger amount if we can go by Schelling's reproducing roll recordings. Paderewski's last pupil was Witold Malcu(y'ski.

Paderewski composed a large amount of piano music most of which has not withstood the ravages of time although his Minuet used to be very popular.

He was named as a co-editor of the Polish Complete Edition of Chopin's piano works but he died before the the project was properly underway.

PAPE

Jean-Henri Pape (1789-1875) (born Johann Heinrich Papen) was one of the German expatriates, such as Pleyel, Shudi and Zumpe, who played such an important rôle in the development of the French and English piano industry. Pape was born in 1789 in Sarstedt and in 1819 he was listed in the Almanach de Commerce of Paris as a piano maker in the Palais-Royale area. It is possible that he had arrived in Paris in 1811 and worked for Pleyel, after having spent some time in England. The first pianos made by Pape were almost certainly square pianos of a conventional design. He needed to establish his reputation and finances by designing reliable and straightforward instruments before launching into anything more adventurous.

In 1826 Pape registered the first of a series of patents including felting hammers, the down striking action and the fallboard. Pape presented a square piano with down striking action at the 1827 Paris Exposition. Fétis wrote: 'Although there is nothing specific in the design of Pape's pianos, and they are generally simple imitations of the instruments of MM Petzold and Pfeiffer, the quality of their sound is pleasant if a little heavy.' Fétis

was basing his opinion on the instruments made by Pape up to this time and several extant early instruments confirm his impression. The design is typical of the instruments of the time but the construction quality is very high.

The Pape firm did extremely well. In 1827, with a turnover of 280,000 francs and 75 workers, Pape was well ahead of Pleyel (who started before Pape) with 180,000 francs and 30 workers, but well below Erard with 1,169,000 francs and 150 workers. Pape progressed although Pleyel had overtaken him by 1834.

The pianos built by Pape were in every way extraordinary. Technological innovation was permanent, the casework was different and every detail was of superb quality. The 1826 patents were implemented and were followed by many others. Pape registered 102 patents, of which 73 related directly to the piano although not all were of equal importance.

Pape presented his instruments at most of the Expositions until the 1855 Crystal Palace Universal Exposition and won the gold medal at the 1834 Paris Exposition. He would have won the gold medal at the 1824 Exposition but he fell out with the jury whom he accused of being biased. At this time he was one of the foremost makers of grand pianos in France, with Pleyel and Erard, although his main production was in square and upright pianos, the piano-console being particularly successful.

Pape seems to have set up a factory in London as several piano-consoles mention Paris and London. The fact that Pape and Erard built pianos in England and Boisselot in Spain shows that the French piano industry was dynamic and successful at this time. At Pape's death in 1875, which put an end to Pape pianos, production had come to a standstill. The inventory of his estate mentions '50 pianos, complete or incomplete, two work benches and some old tools' with an estimated total value of 300 francs.

Pape married in 1819 and had a son Frédéric-Eugène who also built pianos but went bankrupt leaving the debt to his parents. Pape published several leaflets about his piano production from which his interest in innovation is obvious. He described the evolution of the down striking action: 'I wasn't entirely satisfied with this action, and I abandoned it later for another, then this one for a third, and so on. In other words, innumerable trials followed one another over a few years.' Over twenty actions of this type were experimented with: 'I aspired to a sort of ideal impossible to reach'. Pape's determination, however, went with an inflexibility of character. He fell out with Exposition juries in 1823 and 1827, and in 1849, unhappy about the place he had been given, withdrew his pianos from the Exposition altogether.

Pape wrote that the great variety of shapes he tested for his pianos was only possible through 'the abandon and sacrifice of my own interests', as the general public is always scared of innovations and the time spent in research is not reflected in the final price of the instruments. Pape contrasted the purist and disinterested approach of the inventor

whose main ambition ‘is to be known by useful inventions and realisations’ to that of dealers whose main aim in life ‘is to fill their safes quicker and quicker’. This rather bitter observation was followed by a conclusion in the same vein: ‘The way things are, truth finds few defenders amongst those responsible for publicity, and the piano-maker has to abandon his tools for the pen, to plead his own cause, however much he hates talking about himself.’

PAUSE

Air pause

‘In music, stillness is often as important as sound. Slight breaks, short silences or longer pauses help to shape musical phrases and ideas, to communicate the composer’s intentions and to assist the listener in his [or her] understanding and enjoyment. These silences may sometimes be obvious; on other occasions a performer may place them so unobtrusively and deliberately that the listener may hardly be aware of them, though their effect may unconsciously shape his appreciation and response.

Perhaps it is only when silences are clumsily handled that their importance is fully noticed: too long a pause between musical ideas may destroy the connection they are supposed to have; too short a pause may destroy a sense of separation the composer wanted, and create a jarring feeling of rush because the listener is not given enough time to assimilate one idea before being hurried on to the next.'

Source: B. A. Phythian 'Teach Yourself Correct English' (Hodder & Stoughton 1988) page 33.

Mozart said that silence is the greatest effect in music. Singers say that they like singing Mozart as he gives them rests in melodies within which they can breathe. Mozart also provides these in his piano and other instrumental music. By analogy a pianist or other instrumentalist 'breathes' during these rests. It is said that the rests in a Mozart melody, should not be pedalled through.

Air pauses can be very valuable in piano music to rest the ear of the listener and to enable the listener to realise that a new section is commencing.

'The maximum amount of demarcation between two successive phrases is achieved by means of a full use of break, dynamic change and ritardando, all combined, as for instance before the statement or re-statement of a main theme. In such cases the composer usually indicates how the phrasing is to be effected, but in [bars 103-106 of Liszt's Sonata in B minor], in addition to making a ritardando, as marked, and starting the new [Grandioso] theme fortissimo, it would be justifiable to make a clear break before the double bar so as to allow a distinct articulation of the first note of the theme.'

Beethoven's pupil and amanuensis Anton Schindler emphasised the importance of the insertion by the pianist of air pauses in Beethoven's piano music, even though they were not specifically marked in the text by the composer. Schindler gave as an example the insertion of air pauses before the commencement of new sections in the slow movement of the 'Pathétique' Sonata.

Pause or fermata

When the sign occurs above or below a note or chord it denotes an increase in length of the note or chord. It may sometimes imply a rallentando during the phrase leading up to the pause. When placed above or below a rest it similarly denotes an increase in the length of the rest.

In Bach a pause on the final chord denotes a molto rallentando while a pause on the final barline denotes a poco rallentando.

In César Franck's organ works, Jean Langlais maintained that a pause marked on a note or chord added one extra beat, except at the end of a piece where the chord could be held longer. Marcel Dupré, on the other hand, maintained that a pause mark, except at the end

of a piece, operated as a staccato dot. Langlais received his tradition through his teacher Charles Tournemire who was the last pupil of Franck. Dupré received his tradition through his teacher Alexandre Guilmant who was a friend and musical colleague of Franck and had often heard Franck play his own organ works.

PEDALLING

Use of sustaining pedal in classical composers

Mozart (1756-1791)

Mozart's earliest keyboard works were not composed for the piano but for the clavichord or harpsichord. Later on, they were composed with the piano in mind, although the changeover in performing practice was not precise as the older instruments co-existed with the newer instruments.

In 1782 Mozart acquired a Walter piano for which he 'had a special preference' (according to his son Carl). This became his main concert instrument in Vienna, although it lacked knee levers for pedalling. This Walter piano is preserved in Mozart's Gebertshaus in Salzburg, although it is in many ways altered from the instrument Mozart originally owned. Mozart did have other pianos at his disposal, some of which, such as the Stein, did have knee levers.

It seems that by the 1780s many pianos were fitted with 'genouillères' or knee levers. These were levers attached below the keyboard and were operated by an upward movement of the pianist's knees. The left lever removed all the dampers from the lower half of the piano and the right lever removed all the dampers from the upper half of the piano. We know this from Mozart's Stein piano which has down to us and dates from the 1780s. The present writer has played on a modern copy of that piano and found that operating the knee levers for any length of time is quite tiring for the upper leg muscles.

It seems that in Mozart's time not all pianos had knee levers and that a pianist could never be sure that he or she would be playing on a piano with that device.

It is apparent from Mozart's style of writing for the piano that it is possible to make sense of his piano works without a device to raise all the dampers at once. The use of the pedal, of course, beautifies the sound and assists the legato in cantabile passages. Hummel, who studied with Mozart, is said to have advised the use of the pedal only in the slow movements of Mozart's piano works.

Mozart never indicated, in any of his works for or with piano, the use of a device to raise the dampers.

It has been pointed out in recent times that Mozart did write two bars in which it is not possible to hold the notes with the fingers, in which case he seems to be implying the use

of a device to raise all the dampers at once. This may, of course, be too isolated a case to enable one to draw any general conclusion as to Mozart's use, if any, of such a device.

It has been said, on the one hand, that one should not use the pedal in the performance of Mozart's works on the modern piano. It has also been said, on the other hand, that in Mozart one can use pedal harmonically through chordal passages, arpeggios and even through melodies containing rests. There are as many intermediate views as there are pianists.

No authoritative answer may ever be found, but it would seem on stylistic grounds that the use of pedal in Mozart on the modern piano should be somewhat sparing and that, in any event, it should not be used to create effects.

Haydn (1732-1809)

Haydn was born over twenty years before Mozart and outlived him by ten years. In their joint lifetime they had a close musical and personal friendship.

Haydn's early keyboard sonatas seem to have been composed with the harpsichord in mind. As the sound of a harpsichord is quite evanescent, a device for raising the dampers generally was apparently never fitted to harpsichords. When Haydn started using crescendo and diminuendo markings in his keyboard sonatas they were composed with the piano in mind.

Haydn generally did not indicate the use of the pedal in his piano sonatas but there is an exception, in his last sonata, H. XVI/50 from 1794-1795, where a long pedal effect is indicated by the marking 'open pedal - - - '.

Apart from this it is possible to use carefully changed pedal in many places in the Haydn sonatas but it would seem that overall he tends to write without a pedalled sonority in mind.

Muzio Clementi (1752-1832)

Clementi's treatise 'Introduction to the Art of Playing on the Pianoforte' was published in London in 1810. There is no mention of pedalling in the first edition of that treatise and, according to Czerny, Clementi was not known for an extreme use of the pedal during his performing career. Clementi did, however, rewrite many of his earlier piano works, inserting pedal markings as well as extending compasses. In his Sonata opus 40 no. 1 a single pedal marking stretches across 16 bars of music. Lengthy pedallings sometimes involved the blurring of two harmonies. This was especially so in Clementi's flater works, such as in the slow movement of his Sonata 'Diudone Abbandonata'.

Steibelt (1765-1823)

Daniel Steibelt was a German pianist and composer. He lived in Paris in 1790-1796 and thereafter in London. He inserted pedal marks in two of his piano works published in Paris in 1793. These were apparently the first pedal markings ever inserted in piano music.

Beethoven (1770-1827)

Beethoven's first markings in his published solo piano music appear in each of the three movements of his Sonata in A flat opus 26 of 1801, although a 'mit dem Knie' marking had appeared in a Beethoven piano sketch fragment in 1792. The markings in that sonata consist mainly of fairly short washes of tonic harmony at the end of each movement. The markings were indicated by 'senza sordino' ('without dampers') and 'con sordino' ('with dampers'). At this time the dampers were raised by levers which were operated by an upwards movement of the pianist's knees.

The pedals were invented and in use in England in the 1790s but only made their way across to Europe after 1800.

Beethoven's senza sordino and con sordino markings in his piano concertos occurred as follows: no. 1 in 1795, no. 2 in 1793 and no. 3 in 1803. Later, Beethoven marked the use of the pedal by the modern method 'ped' followed by an asterisk, indicating that by that time he was composing for a piano with a pedal as distinct from knee levers. This was in the Sonata in C major opus 53 'Waldstein' of 1803, although in that case Beethoven's actual mark for depressing the pedal in his autograph manuscript was a circle. Sudsequently he used the now normal 'ped' markings.

Beethoven's usually marked the pedal to indicate special effects, such as broad washes of harmony and interesting effects involving more than one harmony. He was not usually concerned to prescribe pedalling for ordinary melodic phrases. As Beethoven marked the use of the pedal, or its predecessor, about a thousand times throughout his works for or with piano, it is clear that Beethoven took a close interest in pedal sonority.

Beethoven's marked the use of pedal liberally in the last movement of his Sonata in C major opus 53 'Walstein'. These markings called for the sustaining of a bass note through tonic-dominant effects in the upper register and many instances of pedalling through rests. This is a significant early example of a physiological approach to piano notation and a move towards a modern pedalled sonority for the piano.

In every slow movement of Beethoven's sonatas, except the Sonata in B flat major opus 106 'Hammerklavier', it is possible to sustain the notes for their full notated lengths without resort to the pedal. This indicates the influence on Beethoven of the earlier style of writing for the piano.

Hummel (1778-1837)

Johann Nepomuk Hummel was a Viennese pianist and composer. He was a pupil of Mozart and was known for the elegance of his playing. He considered Beethoven's pedalling to be too profuse and abundantly used. Hummel's own pedalling was reportedly restrained and placed emphasis on clarity.

Schubert (1797-1827)

Schubert's piano music seems often to call for fairly continual, carefully changed pedalling in keeping with the melodic nature of much of his piano writing. In particular it seems that the pedal should usually sustain single bass notes marked staccato as it seems these markings are physiological. If this is so, then this would be in line with Chopin's practice except that Chopin almost invariably put the matter beyond doubt by indicating the use of the pedal.

Schubert, in fact, inserted pedal markings extremely rarely. In the slow movement of his Sonata in B flat major he marked 'col ped' to make it clear that that there is to be a pedal sonority through each bar, so that the various notes in the bass are marked staccato in a physiological sense only. Schubert inserts no pedal markings in his 'Wanderer' Fantasy but most would agree that many broadly harmonic pedal effects are called for in that work. Liszt certainly thought so in his arrangements of the Fantasy, both for piano solo and for piano and orchestra.

PEDALS

Every modern piano has at least two pedals, a sustaining pedal and a soft pedal. The equivalent to the present-day sustaining pedal in late eighteenth century pianos consisted of levers which were pressed upwards by the player's knees.

The sustaining pedal, also called the damper pedal or, incorrectly, the loud pedal, is usually simply called the pedal since it is the one most frequently used. It is always at the right hand of the other pedal(s). The mechanism for each note, except in the top two octaves, includes a damper, which is a pad that prevents the note's strings from vibrating.

Normally the damper is raised off the strings whenever the key for that note is pressed.
When the pedal is pressed, however, all the dampers on the piano are lifted at once so
that all the piano strings are free from contact with the dampers.

Use of the pedal assists the pianist to play legato, that is, to play notes in a smooth,
connected manner, and enables the pianist to sustain notes that he or she cannot hold with
the fingers. Use of the pedal also enriches the piano's tone because, by raising the
dampers, all the strings are left free to vibrate sympathetically with whatever notes are
being played. Pedalling is one of the techniques a pianist must master since piano music
from Chopin on benefits from, and indeed requires, extensive use of the pedal. In
contrast, the pedal was used sparingly, if at all, in the early compositions of the classical
period.

The soft pedal, or una corda pedal, is always placed at the left hand of the other pedal(s).

On a grand piano the soft pedal shifts the whole action, including the keyboard, slightly to the right. The result of this is that hammers that normally strike all three of the strings for a note strike only two of them. This softens the note and modifies its tone quality but does not change the touch or feel of the action. The soft pedal was invented by Cristofori and thus it appeared on the very earliest pianos.

In the eighteenth and early nineteenth centuries the soft pedal was more effective than it is today, because pianos were made with only two strings per note and therefore just one string would be struck. This is the origin of the name 'una corda' which is Italian for 'one string'. In modern pianos there are three strings per note, except for lower notes which have two and the very lowest which have only one. The strings are spaced too closely to permit a true 'una corda' effect because if shifted far enough to strike just one string on a note at a time the hammers would hit the string of the next note.

On an upright piano the soft pedal works entirely differently. It operates a mechanism that moves the resting position of the hammers closer to the strings. Since the hammers have less distance to travel this reduces the speed at which they hit the strings and hence the tone volume is somewhat reduced. This, however, does not change the tone quality in the way that the una corda pedal does on a grand piano.

The sostenuto pedal, or middle pedal, is found on grand pianos. It keeps raised any damper that was already raised at the moment the pedal was pressed. This makes it possible to sustain individual note(s) while the player's hands are free to play other notes. This is useful for pedal points such as are found in organ transcriptions.

Some upright pianos have a celeste pedal which can be locked into place by pressing it and pushing it to one side. This drops a strip of felt between the hammers and the strings so that the notes are greatly muted.

PERFORMING PRACTICE

Performing practice of pianists born in the nineteenth century, especially those born
before 1880, included the use of the following nine interpretative devices:

! Melody delaying: playing the right hand melody slightly after the left hand
accompaniment;

! Melody anticipation: playing the right hand melody slightly before the left hand
accompaniment;

! Arpeggiata: arpeggiation, rolling, breaking, spreading of chords where not so
marked by the composer, for reasons other than the limitations of an insufficiently
large hand;

! Chopin rubato: hastening and then lingering within a phrase;

- Liszt rubato: lengthening of particular notes;
- Tempo variation: multiple tempos within one movement or piece
- Luftpausen: air pauses between phrases and before chords (Bülow);
- Acceleration during a crescendo; and
- Freedom of style generally.

There is a tendency nowadays to regard these devices which were not specifically marked in the scores, as mannerisms, bad taste, bad habits, or just plain faulty technique. The first three largely disappeared in the 1930s although in recent years some pianists have given a limited revival to melody delaying and arpeggiata.

A project which analysed the use of the first three devices in piano roll recordings of Chopin's Nocturne in F sharp major opus 15 no. 2 by ten pianists born in the nineteenth century is discussed in 'Mannerisms'.

'Arpeggiation in cantilena is seldom used.' This comment was made by the famous pianist, pedagogue and Liszt pupil, Hans von Bülow, after a performance of the first movement of the Beethoven Sonata in A flat major opus 110 at one of Bülow's masterclasses held during 1884 to 1886. Bülow seems to have been disapproving of melody delaying, melody anticipation and arpeggiata, or any one or more of these, while acknowledging their occasional appropriateness. In relation to Bülow's possible disapproval we must bear in mind that his playing was often criticised in his day for being exact and scholarly but lacking in spontaneity and warmth.

Liszt himself was fond of arpeggiated chords as he marks them often in his piano music. Liszt pupil Eugen d'Albert discussed Liszt's E flat piano concerto with the composer and performed it as soloist in the composer's presence in Weimar. D'Albert's annotations to his edition of the concerto show that Liszt requested arpeggiata, at least sometimes, in his own music even where not marked. Liszt marks numerous chordal arpeggiations in his

piano realisation of Wagner's Liebestod even in many places where the average pianist would have a wide enough stretch to strike the chords because they do not exceed the octave.

Claudio Arrau, who was Liszt pupil Martin Krause's most celebrated pupil, once told an interviewer:

'There is a Liszt way of playing. The foremost ingredient is a free way of playing, with the ability to encompass great muscular endurance, large stretches and the use of the whole arm from the shoulder. Perfect bel canto playing is also required in melodic passages, and great chordal command. Krause told me the myriad ways Liszt had of breaking a chord. It was never played with all the notes the same, but rolled either

upwards or downwards, fast or slow, in crescendo or decrescendo, and countless other ways. Trills too were to be played as a means of expression, so that one played slow trills, fast trills, loud trills, soft trills, everything to bring out what a particular trill was meant to convey. But perhaps the greatest thing I absorbed from Krause as part of the Liszt mystique or way was an utter devotion to the work to be played – to be totally and profoundly in the service of the music before you.'

We have evidence, through Liszt's pupils Bernhard Stavenhagen and Berthold Kellermann, that Liszt used arpeggiata in Chopin's music, at least occasionally. Normally at his masterclasses Liszt could be severe towards any pianist who performed Chopin with any alteration to the score.

'Stavenhagen used to tell us of a special effect which Liszt obtained towards the end of [Chopin's Nocturne in C sharp minor opus 27 no. 1]. Bars 94-95 and 96-97 are in apposition, but to make the contrast more effective Liszt used to play the latter bars pianissimo and with more rubato than in the previous two bars, slightly accentuating the top note of the accompaniment in the left hand, and at the same time playing the chords in the right hand arpeggiata [they are not marked arpeggiata by Chopin], upwards for the second and fourth chords, downwards for the third chord in bar 96 and the first and third chords in bar 97. The result is delicately expressive and adds a richness to the intense tranquillity which pervades the end of this Nocturne. Stavenhagen used to add that Chopin himself approved of Liszt's rendering of this passage, and that though Liszt was sometimes accused of tampering with Chopin's music it was only an occasional effect such as this which he had known him to introduce, and in each case one which greatly enhanced the context.

To come now to technical matters, in the second bar of the third Ballade a quite incongruous effect is produced by playing the last chord of the bar arpeggata, as usually marked [presumably in some editions of the day but not by Chopin], in contrast to the

enhanced effect obtained by playing the second chord arpeggiata [not so marked by Chopin]. The same progression occurs at bar 38, and again at bar 46, with a repetition in alt at bars 46-47. Liszt used to play the first progression of bar 46 as marked, non-arpeggiata, but the repetition in alt was played by him as a delicate echo of the preceding progression with both chords arpeggiata [the second chord is not marked arpeggiata by Chopin].' Source: Fleischmann – matter in square brackets added.

Eugen d'Albert often practised arpeggiata where not marked as may be heard in many of his reproducing piano recordings including the Liszt Sonata and Beethoven's Waldstein Sonata, especially in the second subject of the first movement. The high-water mark is perhaps reached by Ernest Schelling in his reproducing piano recording of the Liszt Sonata. Paderewski, with whom Schelling studied for three years, was also an inveterate practitioner of arpeggiata as his discs and rolls show.

Franz Liszt (1811-1886) and Johannes Brahms (1833-1897) were contemporaries for fifty-three years. It follows that how Brahms played may be of some assistance in understanding how Liszt played his own compositions, and those of other composers.

Brahms was criticised for the ‘unremitting spreading of chords in slower tempi’ in 1865. This was what the critic of the Karlsrüher Zeitung said about Brahms’s performance of his D minor piano concerto on 3 November 1865. Florence May reports that when Brahms gave her piano lessons in 1871 he ‘particularly disliked chords to be spread unless marked so by the composer for the sake of a special effect’. That Brahms did not practise what he preached is also revealed by Moriz Rosenthal’s report that when Brahms played in the 1880s he rolled most of his chords. This was related by Charles Rosen who had been a pupil of Rosenthal.

The association of speeding up with getting louder seems to have been common in Brahms’s day. Musgrave and Sherman have considered the performance markings Brahms pencilled into the autograph score of his piano concerto in B flat major. They report that those in the finale often indicate accelerations not marked in the published score and they take place during crescendos that are marked.

Early recordings give many more examples of accelerandos. By examining them Will Crutchfield has shown that musicians in Brahms’s circle often accelerated during crescendo passages. Robert Philip has shown that ‘speeding up at points of high tension’ was much more frequent before the mid-twentieth century than it has since become.

On the cylinder recording of part of the first Hungarian Dance that Brahms made in 1889, one hears, as Will Crutchfield has pointed out, ‘the left hand slightly before the right on just about all the accented first beats where the texture is melody/accompaniment [but] never on big accented chords.’

Franz Liszt’s life spanned most of the nineteenth century, the ‘romantic period’ in musical history, most of it before sound recording. He lived for nine years after Edison’s invention but, although rumours abound, no cylinder of Liszt’s playing has ever come to light. It seems he was never approached by Edison’s European emissaries, although Brahms, Anton Rubinstein and Tchaikovsky were.

In April 1889 Liszt's pupil Hans von Bülow arrived in Boston and cut a wax cylinder for Edison, the recording engineer being Edison's colleague Theodore Wangemann. Bülow wrote that he recorded 'Chopin's last nocturne', presumably opus 62 no. 2 in E major. He wrote: 'Five minutes later it was replayed to me – so clearly and faithfully that one cried out in astonishment.' Wangemann played cylinders by other performers for Bülow who went into raptures and described Edison's invention as an 'acoustic marvel'. He was not satisfied with his own recording, however, claiming that the presence of the machine had made him nervous. Wangemann had gone to Boston specifically to record Bülow's recitals, and other pieces were probably also recorded. Each cylinder was unique and could not at that time be replicated and it had been Edison's intention to buy them up.

No Bülow cylinder has ever come to light but, if it did, it would be extremely valuable evidence of nineteenth century performing practice as showing the extent to which Bülow used the interpretative devices.

PHRASING

‘In music, stillness is often as important as sound. Slight breaks, short silences or longer pauses help to shape musical phrases and ideas, to communicate the composer’s intentions and to assist the listener in his [or her] understanding and enjoyment. These silences may sometimes be obvious; on other occasions a performer may place them so unobtrusively and deliberately that the listener may hardly be aware of them, though their effect may unconsciously shape his appreciation and response.

Perhaps it is only when silences are clumsily handled that their importance is fully noticed: too long a pause between musical ideas may destroy the connection they are supposed to have; too short a pause may destroy a sense of separation the composer wanted, and create a jarring feeling of rush because the listener is not given enough time to assimilate one idea before being hurried on to the next.’ Source: B. A. Phythian ‘Teach Yourself Correct English’ (Hodder & Stoughton 1988) page 33.

Music, like speech, is made up of phrases. Phrasing in music for the piano, or any other instrument, is the art of conveying the sense of the musical phrases to the listener.
Phrasing in piano music involves every aspect of piano expression. These include touch, rubato, voicing, tonal nuance, tonal matching, crescendo, diminuendo, swell effect, lengthening of the final note, detachment of the final note, and addition of an air pause.
Some of these aspects of phrasing are marked by the composer although, generally speaking, less often in earlier piano music.

In piano music, phrasing is indicated by a segment of a circle called a ‘slur’. The slur originated in violin music to indicate bowing. In piano music the slur also indicates a legato touch.

PIANISTIC

Music is physiologically pianistic if the relationship between the keys of the piano and the human anatomy is complementary. Clementi, Chopin, Liszt, Scriabin, Moszkowsky

and Rachmaninoff tend to be pianistic composers. Beethoven, Schubert, Schumann,
Brahms and Tchaikovsky tend not to be pianistic composers. A Schubert piece when
transposed to another key is usually no more difficult or easy to play because it was not
necessarily composed with any point of view in mind. Mozart tends to be pianistic
physiologically as the notes tend to flow easily under the fingers creating a pleasant
sensation. Much of Rachmaninoff's music would be technically impossible if transposed
to another key because that would change the point of view of the hands with respect to
the keys.

There is a disitinction between 'physiologically pianistic' and 'acoustically pianistic'.
Beethoven often requires strong accents with the fifth finger, which is the weakest finger,
and parts of his piano sonatas do not always lie easily under the hand. The third
movement of his 'Moonlight' Sonata, while pianistic acoustically, is on occasion not

pianistic physiologically on account of the strong accentswhich are required to be played
by the weaker fingers.

PIANO SUBITO

'Piano subito' is an Italian phrase meaning 'suddenly soft'. It is a dramatic means of
expression particularly used by Beethoven. When Beethoven marks pianissimo with a
crescendo followed by a piano it is said that the crescendo is to a mezzo forte followed
immediately by a piano. A piano subito appears in the first movement of the 'Moonlight'
Sonata opus 27 no. 2 and in many other places in Beethoven's sonatas. Claudio Arrau
was a master of this effect. Another example, explicitly marked by Chopin, appears in
his Nocturne in E flat major opus 55 no. 2 where the emotional expression of the
following melody is enhanced. When we want to say something very significant quite
often we suddenly drop our voice.

PITCH

Concert pitch

Present day concert pitch is A 440. This means that the note A above middle C is
vibrating at exactly 440 times per second. This was recommended at an international
conference in 1935, was taken up by the International Organization for Standardization in
1955 and re-affirmed in 1975. The initial standard was A 439 but, as it was difficult to
reproduce in a laboratory owing to 439 being a prime number, concert pitch was settled at
A 440. If the whole piano is in tune with itself then it is said to be at concert pitch. The
higher the pitch is, the more tension there will be on the frame and the strings and hence
some older pianos will not take the strain of concert pitch. This means that it has to be
tuned lower, flatter or down, which means that, with the piano in tune with itself, A
above middle C would be vibrating at less than 440 times per second.

A common pitch for older pianos is one semitone down at A 415, which means that if
you strike the C key it will actually make the sound B, if you strike an F key it will make

the sound E, and so on. This means that you cannot use that particular piano to accompany other instruments unless you transpose all the piano music up a semitone. It also means that a pianist with perfect pitch is confused because their hands tell them one thing and their ears tell them another.

There are several baroque and other pitches used these days which differ from concert pitch.

Octave pitch

When a note is played an octave higher or lower it is still the same note but the pitch is said to be an octave higher or lower.

Perfect pitch

Perfect pitch is the ability that a person has, when having heard a note played, to name it correctly. This ability is only possessed by some musicians. It is not an essential ability but can be an advantage. It can also be a disadvantage for a pianist if the piano is not tuned to concert pitch. Perfect pitch is sometimes called absolute pitch

Relative pitch

The ability that a person has, when having heard a note named and played, to name another note when it is played, is called relative pitch. This is an essential ability for any pianist or other musician.

PLEYEL

Ignace Pleyel (born Ignaz) (1757-1831) was born in Austria and only started building pianos at a relatively late stage in his career. He first set up as a piano manufacturer in 1805 aged 52. He started off in life as a pianist and composer, and was Haydn's pupil at Eisenstadt. His talent was acknowledged by Mozart and his music was highly successful throughout Europe. After living for a while in Strasbourg and acting as assistant to F.X. Richter he moved to Paris in 1795 and set up a music publishing firm that he kept until the end of his life

In 1805 Ignace Pleyel teamed up with Charles Lemme, a well-known piano builder. The two men split up in 1808 and the legal documents brought into existence at that time stated that Pleyel was to bring in 'the necessary finances' and Lemme 'only put in his industry'. Little is known of this three-year association and only one piano carrying the name of both men is known. After the split-up Pleyel took on foreign workers and set up his own business building square pianos and harps. It was a difficult time economically and the business didn't do particularly well. By 1822, when Ignace formed a partnership with his son Camille (1788-1855) and gradually retired from the business, Ignace had only sold about 600 pianos, probably all square pianos.

The Pleyel piano firm really began to take off in the the late 1820s. Their association with the famous teacher Kalkbrenner in 1825, and a closer partnership agreement in 1829, brought in fresh money and clients. They got a gold medal at the 1827 Exposition and started building grand pianos from the mid 1820s. At the death of Ignace Pleyel in 1831 the firm was running well with production figures increasing steadily. The real take-off of the firm took place the following year in 1832 with production figures soaring, when Chopin, who was to become the firm's best publicity agent, gave his first concert at the Salons Pleyel, rue Cadet. Although the nameplate on Chopin-type Pleyel pianos read 'Ignace Pleyel' they were actually built by Camille pleyel.

The 1830s are an interesting period for Pleyel pianos because of the permanent experimentation that was taking place. No two pianos were alike. Casework is usually superb and there are many technical innovations of interest to the restorer or collector, such as soundboards veneered in mahogany or rosewood, hollow hammers, strings going

alternately over and through the bridge, ivory agrafes, experimental actions (mécanique à grande puissance), and the different position and number of bars. By about 1842 the models became more standardised and only really differed by the casework and length.

In 1834 the factory and salesroom were brought together in new premises that Camille Pleyel and Kalkbrenner bought in the rue Rochechouart. In the same year Pleyel won another gold medal at the Paris Exposition which was immediately mentioned on the Pleyel nameplate. The successive medals of 1827, 1834, 1839 and 1844 give a quick way of dating an early Pleyel piano, if the nameplate hasn't been replaced.

Camille Pleyel was involved in piano construction at a much earlier age than his father and had a closer involvement in their design. He wrote in 1841: 'What need is there to tell you of my febrile joy when the fourth C, for example, sounds 2 or 3 seconds longer than another? You must forgive us these sorts of hallucinations that very occasionally give us solace for our disillusions and disappointments. Why is it that if you take two pianos from the same factory, made on the same model at the same time, and looking absolutely identical, the vibrations of one of them are much longer than the other?'

Foreign workers played a major role in the development of Pleyel pianos. Prilipp and Baumgarten worked for Pleyel from the early days, the English piano makers Bell and Sohn took part in the development of the Pleyel grand, and the surviving pianos are stamped with the names of the chief workers, such as Donoghoe, Pfister and Baert, which don't sound very French. In the golden age of the French piano industry (1830-1850) the Hungarian Franz Liszt and the Polish Fryderyk Chopin played in Paris on the pianos of the Austrian Pleyel and the Strasbourgeois Erard, whose major rival in Paris was the German Johann Heinrich Papen (later Jean-Henri Pape).

Sebastian Erard and Ignace Pleyel both died in 1831. Pièrre Erard and Camille Pleyel both died in 1855. Camille Pleyel's firm was inherited by Louise Pleyel, Camille's daughter, in association with Auguste Wolff.

Chopin used an Erard piano during his first years in Paris but after his friend Camille
Pleyel gave him one of his instruments Chopin shifted to Pleyels. Chopin preferred the
light touch and silvery sound of Pleyel pianos and recommended them to his pupils.
Pleyel in turn made instruments that matched well with Chopin's ideals. Chopin said:
'When I feel out of sorts, I play on an Erard piano where I easily find a ready-made tone.
But when I feel in good form and strong enough to find my own individual sound, then I
need a Pleyel piano.'

The French pianos of the first half of the nineteenth century were evolving into the
modern form of the instrument. They had a light action and a delicate tone. When played
loudly they sounded harsh compared to the modern Steinway and Bösendorfer which
have a rounded and sonorous tone. The pedals on the Pleyel piano of Chopin's time,
however, produced a good sonority and the dampers worked with a precision useful for
chromatic and modulating passages.

The modern grand piano with its greater sonority has large, heavy hammers and a keyfall,
or depth of touch, almost twice as great as those of Chopin's day. The modern grand
piano requires increased strength, suppleness and training.

POPULAR

A: Top piano pieces - 2004 survey

Ranking of top 100 piano pieces

In 2004 the Australian Broadcasting Corporation asked 'What's the one piece of piano
music you can't live without?' Almost 10,000 people voted in the survey and produced
the following result for the top 100. To assist the reader I have included nicknames, both
authorised and unauthorised, and to avoid cluttering the text I have omitted inverted
commas. The number represents the popularity rating, with 1 being the most popular).

1 Beethoven Sonata opus 27 no. 2 Moonlight C sharp minor
2 Bach Goldberg Variations G major
3 Debussy Clair de Lune D flat major
4 Satie Gymnopédie no. 1
5 Beethoven Sonata opus 13 Pathétique C minor
6 Schubert Impromptu D899 G flat major
7 Traditional Chopsticks C major
8 Bach Well Tempered Clavier
9 Schubert Sonata D960 B flat major
10 Beethoven Sonata opus 57 Appassionata F minor
11 Mussorgsky Pictures at an Exhibition C major
12 Beethoven Sonata opus 53 Waldstein C major
13 Chopin Fantaisie-Impromptu opus 66 C sharp minor
14 Schubert Fantasy (4 hands) D940 F minor
15 Beethoven Für Elise A minor
16 Chopin Polonaise opus 53 Heroic A flat major
17 Schumann Träumerei opus 5 F major
18 Chopin Nocturne opus 9 no. 2 E flat major
19 Grieg Wedding Day at Troldhaugen D major
20 Chopin Ballade opus 23 G minor
21 Mozart Sonata K331 A major
22 Schubert Wanderer Fantasy D760 C major
23 Sinding Rustle of Spring D flat major
24 Bach/Hess Jesu Joy of Man's Desiring G major
25 Schubert Impromptu D899 A flat major
26 Beethoven Sonata opus 111 C minor
27 Debussy Girl with the Flaxen Hair G flat major
28 Liszt Sonata B minor
29 Chopin Etude Opus 10 no. 3 Tristesse E major

30 Liszt La Campanella G sharp minor

31 Jarrett Köln Concert
32 Brahms Intermezzo opus 118 no. 2 A major
33 Liszt Hungarian Rhapsody no. 2 C sharp minor
34 Rachmaninoff Prelude opus 3 no. 2 C sharp minor
35 Chopin Etude opus 10 no. 12 Revolutionary C minor
36 Liszt Liebestraum no. 3 A flat major
37 Liszt Bénédiction de Dieu G flat major
38 Schumann/Liszt Dedication A flat major
39 Beethoven Sonata opus 106 Hammerklavier B flat major
40 Cage 4’33”
41 Debussy Submerged Cathedral C major
42 Mozart Sonata K545 C major
43 Schumann Carnaval Opus 9 A flat major
44 Schumann Of Foreign Lands and People opus 15 G major
45 Chopin Polonaise opus 40 no. 1 Military A major
46 Nyman The Heart Asks Pleasure First
47 Chopin Prelude opus 28 No. 15 Raindrop D flat major
48 Rachmaninoff Prelude opus 23 no. 5 Cossack G minor
49 Joplin The Entertainer C major
50 Schubert Impromptu D935 B flat major
51 Beethoven Sonata opus 32 no. 2 Tempest D minor
52 Chopin Ballade opus 52 F minor
53 Chopin Nocturne opus 9 no. 1 B flat minor
54 Liszt Consolation no. 3 D flat major
55 Ravel Pavane pour une infante défunte G major
56 Chopin Berceuse opus 57 D flat major
57 Satie Gnossienne No. 1
58 Bach/Busoni Chaconne BWV 1004 D minor
59 Chopin Nocturne opus 27 No. 2 D flat major
60 Chopin Sonata opus 35 Funeral March B flat minor
61 Ravel Gaspard de la Nuit
62 Beethoven Sonata opus 109 E major
63 Granados The Maiden and the Nightingale G flat major
64 Liszt Un Sospiro D flat major
65 Sculthorpe Left Bank Waltz
66 Bach Italian Concerto F major
67 Blake Walking in the Air
68 Chopin Nocturne opus 48 No. 1 C minor
69 Satie Gymnopédie no. 3
70 Schubert Impromptu opus 90 D899 E flat major
71 Brahms Handel Variations opus 24 B flat major
72 Chopin Nocturne opus posth C sharp minor
73 Shostakovich 24 Preludes and Fugues
74 Mozart Fantasia K397 D minor
75 Schumann Fantasy opus 17 C major
76 Tchaikovsky The Seasons

77 Chopin Barcarolle opus 60 F sharp major
78 Chopin Etude opus 25 no. 1 A flat major
79 Debussy Arabesque no. 1 E major
80 Messiaën Vingt Regards sur l'Enfant Jésus
81 Beethoven Sonata opus 110 A flat major
82 Chopin Sonata opus 38 B minor
83 Mozart Variations on Ah vous dirai-je Maman K265 C major
84 Ravel Le Tombeau de Couperin
85 Beethoven Diabelli Variations opus 120 C major
86 Beethoven Sonata opus 81a Les Adieux E flat major
87 Chopin Prelude opus 28 No. 4 E minor
88 Brahms Rhapsody opus 79 no. 2 G minor
89 Joplin Solace C major
90 Schubert/Liszt Serenade D957 D minor
91 Brahms Waltz opus 39 no. 15 A flat major
92 Chopin Andante Spianato opus 22 G major
93 Schubert Moments Musicaux D780
94 Grainger Handel on the Strand
95 Liszt Rigoletto Paraphrase D flat major
96 Albéniz Iberia
97 Schubert Impromptu D935 A flat major
98 Ravel Sonatine D flat major
99 Schumann Arabesque Opus 18 C major
100 Pärt Für Alina

Ranking of top 13 composers

1	Chopin	20
2	Beethoven	12
3	Schubert	10
4	Liszt	8
5	Schumann	6
6	Bach	5
7	Debussy	4
8	Mozart	4
9	Brahms	4
10	Ravel	4
11	Satie	3
12	Rachmaninoff	2
13	Joplin	2

The number of pieces (totalling 84) is shown opposite the name of each composer. To obtain manageable results I excluded the 16 composers with only one piece each in the top 100. Where composers were equal in terms of number of pieces I decided the ranking on the basis of the average ranking of their pieces.

Ranking of pieces for each composer

Chopin

1	13	Fantaisie-Impromptu opus 66 C sharp minor
2	16	Polonaise opus 53 Heroic A flat major
3	18	Nocturne opus 9 no. 2 E flat major
4	20	Ballade opus 23 G minor
5	29	Etude Opus 10 no. 3 E major
6	35	Etude opus 10 no. 12 Revolutionary C minor
7	45	Polonaise opus 40 no. 1 Military A major
8	47	Prelude opus 28 No. 15 Raindrop D flat major
9	52	Ballade opus 52 F minor
10	53	Nocturne opus 9 no. 1 B flat minor
11	56	Berceuse opus 57 D flat major
12	59	Nocturne opus 27 No. 2 D flat major
13	60	Sonata opus 35 B flat minor
14	87	Chopin Prelude opus 28 No. 4 E minor
15	68	Nocturne opus 48 No. 1 C minor
16	72	Nocturne opus posth C sharp minor
17	77	Barcarolle opus 60 F sharp major
18	78	Etude opus 25 no. 1 in A flat major10
19	82	Sonata opus 38 B minor
20	92	Andante Spianato opus 22 G major

Beethoven

1	1	Sonata opus 27 no. 2 Moonlight C sharp minor
2	5	Sonata opus 13 Pathétique C minor
3	10	Sonata opus 57 Appassionata F minor
4	12	Sonata opus 53 Waldstein C major
5	15	Für Elise A minor
6	26	Sonata opus 111 C minor
7	39	Sonata opus 106 Hammerklavier B flat major
8	51	Sonata opus 32 no. 2 Tempest D minor
9	62	Sonata opus 109 E major
10	81	Sonata opus 110 A flat major
11	85	Diabelli Variations opus 120 C major
12	86	Sonata opus 81a Les Adieux E flat major

Schubert

1	6	Impromptu D899 G flat major
2	9	Sonata D960 B flat major
3	14	Fantasy (4 hands) D940 F minor
4	22	Wanderer Fantasy D760 C major
5	25	Impromptu D899 A flat major
6	50	Impromptu D935 B flat major
7	70	Impromptu opus 90 D899 E flat major

8 90 Serenade D957 D minor
9 93 Moments Musicaux D780 [various keys]
10 97 Impromptu D935 A flat major

Liszt
1 28 Sonata B minor
2 30 La Campanella G sharp minor
3 33 Hungarian Rhapsody no. 2 C sharp minor
4 36 Liebestraum no. 3 A flat major
5 37 Bénédiction de Dieu G flat major
6 54 Consolation no. 3 D flat major
7 64 Un Sospiro D flat major
8 95 Rigoletto Paraphrase D flat major

Schumann
1 17 Träumerei opus 5 F major
2 38 Dedication
3 43 Carnaval Opus 9 A flat major
4 44 Of Foreign Lands and People opus 15 G major
5 75 Fantasy opus 17 C major
6 99 Arabesque Opus 18 C major

Bach
1 2 Goldberg Variations G major
2 8 Well Tempered Clavier
3 24 Jesu Joy of Man’s Desiring G major
4 58 Chaconne BWV 1004 D minor
5 66 Italian Concerto F major

Debussy
1 3 Clair de Lune D flat major
2 27 Girl with the Flaxen Hair G flat major
3 41 Engulfed Cathedral C major
4 79 Arabesque no. 1 E major

Mozart
1 21 Sonata K331 A major
2 42 Sonata K545 C major
3 74 Fantasia K397 D minor
4 83 Variations on Ah vous dirai-je Maman K265 C major

Brahms
1 32 Intermezzo opus 118 no. 2 A major
2 71 Handel Variations opus 24 B flat major
3 88 Rhapsody opus 79 no. 2 G minor
4 91 Waltz opus 39 no. 15 A flat major

Ravel

1	55	Pavane pour une infante défunte G major
2	61	Gaspard de la Nuit
3	84	Le Tombeau de Couperin
4	98	Sonatine D flat major

Satie

1	4	Gymnopédie no. 1
2	57	Gnossienne no. 1
3	69	Gymnopédie no. 3

Rachmaninoff

1	34	Prelude opus 3 no. 2 C sharp minor
2	48	Prelude opus 23 no. 5 Cossack G minor

Joplin

1	49	Joplin The Entertainer C major
2	89	Joplin Solace C major

Ranking of pieces for remaining composers

1	7	Traditional Chopsticks C major
2	11	Mussorgsky Pictures at an Exhibition C major
3	19	Grieg Wedding Day at Troldhaugen D major
4	23	Sinding Rustle of Spring D flat major
5	31	Jarrett Köln Concert
6	40	Cage 4’33”
7	46	Nyman The Heart Asks Pleasure First
8	63	Granados The Maiden and the Nightingale G flat major
9	65	Sculthorpe Left Bank Waltz
10	67	Blake Walking in the Air
11	73	Shostakovich 24 Preludes and Fugues
12	76	Tchaikovsky The Seasons
13	80	Messiaën Vingt Regards sur l’Enfant Jésus
14	94	Grainger Handel on the Strand
15	96	Albéniz Iberia
16	100	Pärt Für Alina

Ranking by key

12	C major
9	D flat major
9	A flat major
5	C sharp minor, G major
4	C minor, D minor, G flat major, B flat major

3 E flat major, E major, F minor, G minor, A major
2 F major, B flat minor, B minor
1 D major, E minor, F sharp major, G sharp minor, A minor

The key of a piece is its tonal centre of gravity. A key signature is an orthographical device. The key signature of each piece is, however, usually a reliable guide to its key.

I was able to assign keys to 83 of the 100 pieces.

There were pieces in 21 keys, treating F sharp major and G flat major as the same key for present purposes.

Pieces in C major came in at 12. C major is the easiest key to read as there is no key signature. Apart from Beethoven's Für Elise there were no pieces in its relative minor of A minor.

Pieces in D flat major and A flat major each came in at 9. Those keys are comfortable pianistically.

The two pieces in B minor were the Chopin and the Liszt sonatas which contain substantial parts in the pianistically comfortable key of B major.

Approximately 2/3 of the 80 pieces were in a major key and 1/3 were in a minor key. This was consistent in each quartile.

Composers passed over by voters

Haydn: Sonatas in E flat major and E minor

Mendelssohn: Variations Sérieuses, Andante & Rondo Capriccioso, Songs without Words

Franck: Prélude, Choral & Fugue; Prélude, Aria & Finale

Balakirev: Islamey

Moszkowski: Rhapsodie Espagnole, Etincelles

Bartók: Romanian Folk Dances, Mikrokosmos

Prokofiev: Sonata no. 7 in B flat major, Suggestion Diabolique, Toccata

Pieces passed over by voters

Mozart: Rondos in D major and A minor, Adagio in B minor

Beethoven: Sonata opus 110 A major, Eroica Variations, 32 Varaitions C minor,
Bagatelles

Schubert: Sonatas (other than B flat Sonata)

Schumann: Variations Symphoniques, Fantasiestücke, Kreisleriana, Sonatas, Romances

Chopin: Ballades in F major and A flat major, Scherzos, Fantasy in F minor, Impromptus,
Mazurkas, Waltzes

Liszt: Spanish Rhapsody, Mephisto Waltz, Funerailles. Il Sposalizio, Gnömenreigen,
Waldesrauschen, La Leggierezza, Valse Impromptu, Valse Oubliée, Petrarcan sonnets

Brahms: Sonatas

Debussy: La Plus que Lente, Children's Corner Suite

Ravel: Alborada del Gracioso

Rachmaninoff: Sonata no. 2 B flat minor

Analysis

Chopin was by far the most popular composer.

Beethoven was the second most popular composer

The favourite Beethoven piano sonatas were:

1 Opus 27 no. 2 Moonlight C sharp minor
2 Opus 13 Pathétique C minor
3 Opus 57 Appassionata F minor
4 Opus 53 Waldstein C major
5 Opus 111 C minor
6 Opus 106 Hammerklavier B flat major
7 Opus 32 no. 2 Tempest D minor
8 Opus 109 E major
9 Opus 110 A flat major
10 Opus 81a Les Adieux E flat major

The other composers followed Beethoven fairly closely and evenly.

The top 10 composers, Chopin, Beethoven, Schubert, Liszt, Schumann, Bach, Debussy,
Mozart, Brahms and Ravel, accounted for over three quarters of the top 100 pieces.

When the 77 pieces of the top 10 composers were ranked by style, approximately one-
third were classical, one half were romantic, and the remainder favoured the modern over
the baroque.

Particular composers and pieces were passed over by the voters that in my opinion might
have had a claim to be included.

Most of the 100 pieces contained memorable melodic lines and there tended to be an
absence of percussive piano writing.

B: Top piano concertos - 2007 survey

Ranking of top 37 piano concertos

In 2007 the ABC ran The Classic 100 Concerto Countdown which included concertos for
piano, violin, cello and other instruments. Australia's music lovers voted and a list was
produced for the top 100 which resulted in the top 37 piano concertos. To assist the
reader I have included nicknames, both authorised and unauthorised, and to avoid
cluttering the text I have omitted inverted commas. The number represents the popularity
rating (1 most popular).

1 Beethoven no. 5 opus 73 Emperor E flat major
2 Rachmaninoff no. 2 opus 18 C minor
3 Tchaikovsky no. 1 opus 23 B flat minor
4 Rachmaninoff no. 3 opus 30 D minor
5 Grieg opus 16 A minor
6 Mozart no. 21 K467 Elvira Madigan C major
7 Beethoven no. 4 opus 58 G major
8 Brahms no. 2 opus 83 B flat major
9 Chopin no. 1 opus 11 E minor
10 Brahms no. 1 opus 15 D minor
11 Mozart no. 23 K488 A major
12 Ravel G major
13 Mozart no. 20 K 466 D minor
14 Schumann opus 54 A minor
15 Chopin no. 2 opus 21 F minor
16 Beethoven no. 3 opus 37 C minor
17 Mozart no. 24 K491 C minor
18 Shostakovitch no. 2 opus 102 F major
19 Addinsell Warsaw Concerto
20 Gershwin Rhapsody in Blue
21 Mozart no. 27 K595 B flat major

22 Davies no. 1 Mennonite
23 Gershwin F major
24 Litolff Concerto Symphonique no. 4 opus 102 D minor

25 Saint-Saëns no. 2 opus 22 G minor
26 Beethoven no. 1 opus 15 C major
27 Mozart no. 22 K482 E flat major
28 Rachmaninoff Rhapsody on a theme of Paganini opus 43 A minor
29 Tchaikovsky no. 2 opus 44 G major
30 Hummel opus 85 A minor
31 Mozart no. 9 K271 E flat major
32 Prokofiev no. 3 opus 26 C major
33 Bach harpsichord concerto BWV 1052 D minor
34 Liszt no. 1 E flat major
35 Saint-Saëns no. 5 opus 103 Egyptian F major
36 Shostakovitch no. 1 opus 35 C minor
37 Vine piano concerto

Ranking of top 9 composers

1	Mozart	7
2	Beethoven	4
3	Rachmaninoff	3
4	Chopin	2
5	Tchaikovsky	2
6	Brahms	2
7	Saint-Saëns	2
8	Gershwin	2
9	Shostakovitch	2

The number of concertos (totalling 26) is shown opposite the name of each composer. To obtain manageable results I excluded the 11 composers with only one concerto in the top 37. Where composers were equal in terms of number of pieces I decided the ranking on the basis of the average ranking of their concertos.

Ranking of concertos for each composer

Mozart

1	6	no. 21 K467 Elvira Madigan C major
2	11	no. 23 K488 A major
3	13	no. 20 K466 D minor
4	17	no. 24 K491 C minor
5	21	no. 27 K595 B flat major
6	27	no. 22 K482 E flat major
7	31	no. 9 K271 E flat major

Beethoven

1	1	no. 5 opus 73 Emperor E flat major
2	7	no. 4 opus 58 G major
3	16	no. 3 opus 37 C minor

4 26 no. 1 opus 15 C major

Rachmaninoff
1 2 no. 2 opus 18 C minor
2 4 no. 3 opus 30 D minor
3 28 Rhapsody on a theme of Paganini opus 43 A minor

Chopin
1 9 no. 1 opus 11 E minor
2 15 no. 2 opus 21 F minor

Tchaikovsky
1 3 no. 1 opus 23 B flat minor
2 29 no. 2 opus 44 G major

Brahms
1 8 no. 2 opus 83 B flat major
2 10 no. 1 opus 15 D minor

Saint-Saëns
1 25 no. 2 opus 22 G minor
2 35 no. 5 opus 103 Egyptian F major

Gershwin
1 20 Rhapsody in Blue
2 23 F major

Shostakovitch
1 18 no. 2 opus 102 F major
2 36 no. 1 opus 35 C minor

Ranking of concertos for remaining composers

1 5 Grieg opus 16 A minor
2 12 Ravel G major
3 14 Schumann opus 54 A minor
4 19 Addinsell Warsaw Concerto
5 22 Davies no. 1 Mennonite
6 24 Litolff Concerto Symphonique no. 4 opus 102 D minor
7 30 Hummel opus 85 A minor
8 32 Prokofiev no. 3 opus 26 C major
9 33 Bach harpsichord concerto BWV 1052 D minor
10 34 Liszt no. 1 E flat major
11 37 Vine piano concerto

Ranking by key

5 D minor
4 C minor, E flat major, A minor
3 C major, F major, G major
2 B flat major
1 E minor, F minor, G minor, A major, B flat minor

The key of a piece is its tonal centre of gravity. A key signature is an orthographical device. The key signature of each piece is, however, usually a reliable guide to its key.

I was able to assign keys to 33 of the 37 concertos.

There were piano concertos in 13 keys. This compared with the piano pieces which were in 21 keys.

Just over one-half of the 33 piano concertos were in a major key and just under one-half were in a minor key. This was consistent in each quartile. This compared with 2/3 and 1/3 for the piano pieces.

Composers passed over by voters

Haydn: D major concerto

Mendelssohn: G minor concerto

Franck: Variations Symphoniques

Dohnányi: Variations on a Nursery Rhyme

Bartók: Concerto no. 3

Khachaturian: Concerto D flat major

Concertos passed over by voters

Liszt: Concerto no. 2 A major

Prokofiev: Concertos nos 1 and 2

Analysis

Beethoven topped the list with his Emperor concerto. His other piano concertos (with the exception of the B flat piano concerto and his transcription of his violin concerto) were included.

Rachmaninoff came second and fourth with his C minor and D minor concertos and thus may perhaps be regarded as the most intensely popular concerto composer. His Rhapsody came in quite low at 28.

Tchaikovsky came third with his B flat minor concerto although his G major concerto came in quite low at 29.

Mozart was the most popular composer in terms of the number of his concertos, with seven in all, which were fairly evenly spaced.

Grieg's only concerto came fifth.

Mozart, Beethoven, Brahms, Chopin and Brahms came sixth to tenth.

Particular composers and concertos were passed over by the voters that in my opinion might have had a claim to be included.

The Liszt E flat was low in the list, well below the Litolff, and the Liszt A major missed out altogether.

Most of the 37 piano concertos contained memorable melodic lines and there tended to be an absence of percussive piano writing.

C: Top Mozart moments - 2006 survey

In 2006, over 10,000 votes were registered in the Classic 100 Mozart a survey by the Australian Broadcasting Corporation to find the nation's top 100 Mozart moments. Although this survey took place between the 2004 and 2007 surveys it is more convenient to deal with it here. The Mozart moments were apparently equated in most cases by the voters and/or those responsible for collating the responses into votes for particular movements of stated Mozart compositions.

Top 25 Mozart moments from his piano concertos and piano pieces from 2006 survey

1 Piano concerto no. 21 C major K467 – Andante
2 Piano concerto no. 23 A major K488 – Adagio
3 Piano sonata A major K331 – Alla Turca, Allegretto
4 Piano concerto no. 21 C major K467 – Allegro maestoso

5 Piano concerto no. 20 D minor K466 – Romance
6 Piano variations Ah vous dirai-je, maman K265
7 Piano concerto no. 20 D minor K466 – Allegro
8 Piano concerto no. 23 A major K488 – Allegro assai
9 Piano concerto no. 27 B flat major K595 – Allegro III
10 Piano sonata C major K545 – Allegro
11 Rondo for piano and orchestra A major K382

12 Concerto for two pianos no. 10 E flat major K365 – Rondeaux. Allegro
13 Piano sonata A major K331 – Tema. Andante grazioso
14 Sonata for two pianos [] D major K448 – Andante
15 Piano Fantasia D minor K397
16 Piano concerto no. 27 B flat major K595 – Larghetto
17 Piano concerto no. 23 A major K488 – Allegro
18 Piano sonata C major K545 – Andante
19 Piano concerto no. 24 C minor K491 – Larghetto
20 Rondo for piano A minor K511
21 Piano concerto no. 15 B flat major K450 – Andante
22 Piano concerto no. 17 G major K453 – Allegretto
23 Piano concerto no. 15 C major K415 – Allegro III
24 Piano concerto no. 17 G major K453 – Andante
25 Adagio for piano B minor K540

Top Mozart piano pieces from 2004 survey

21 Sonata A major K331 3, 13
42 Sonata C major K545 10, 18
74 Fantasia D minor K397 15
83 Variations on Ah vous dirai-je Maman K265 6

Top Mozart piano concertos from 2007 survey

6 Piano concerto no. 21 C major K467 1, 4
11 Piano concerto no. 23 A major K488 2, 8, 17
13 Piano concerto no. 20 D minor K466 5, 7
17 Piano concerto no. 24 C minor K491 17
21 Piano concerto no. 27 B flat major K595 9, 16
27 Piano concerto no. 22 E flat major K482 nil
31 Piano concerto no. 9 E flat major K271 nil

Analysis

The Mozart moment rankings are shown, for easy comparison, to the right of each of the top Mozart piano pieces and piano concertos. Two-thirds of the Mozart works had Köchel numbers above K450. There were 9 Mozart moments in the 2006 results that were not in the 2004 or 2007 results and there were 2 Mozart piano concertos in the 2004 results that were not in the 2006 results.

As I was correlating movements with whole pieces and whole concertos, the results were only broadly comparable. The main surprise was that the Variations on Ah vous dirai-je Maman K265 were much more popular with 2006 voters than with 2004 voters.

Overall there was a good correlation between the sets of results.

D: Conclusion

Surveys by the Australian Broadcasting Corporation in 2004, 2006 and 2007 established the most popular piano pieces, the most popular Mozart moments and the most popular piano concertos. Analyses of the results provide empirical evidence as to the current preferences of Australian music lovers in relation to the solo piano and piano concerto repertoire and form a basis for future music policy, planning and development.

PRACTISING

Whether the practice is part of an ordinary routine, or whether one is preparing for an examination or for a performance, the following ideas may be helpful.

There are different views on practising the piano and for how long one should practice at any one time. Most agree that young people should endeavour to practise at a set time each day and for a minimum period. Practice should start with scales and arpeggios which should be practised musically, with hands together and separately. Experiment with different dynamics levels and gradations, staccato and legato touches, accentuation and tempos. Keep all scales at the same relative speed.

Mix up your scales and arpeggios by playing every kind you know that start on a particular note. Practise C major together and in contrary motion, C harmonic minor together and in contrary motion, C melodic minor, chromatic scale on C, arpeggios of tonic, dominate and diminished seventh on C. Practise on all the other notes and don't always start on C. Broken chords and broken octaves may be practiced in unbroken form. Chords, and octaves broken between the hands, may be practised with both hands together.

Choose piano pieces that suit your hands and that you enjoy playing. It is best to study from an ürtext edition but it may help to consider additional ideas on phrasing, dynamics, tempo, expression, ornamentation and pedalling from 'interpretative' editions. Study the title, time and key signatures, tempo, style and structure of the piece. Always have a

pencil and soft eraser beside the piano to make your own notes on the score as to fingerings that you find suitable and your solutions to various issues of technique, expression and interpretation.

Once the notes are learnt it will be necessary to practice the whole piece slowly and to practise some passages with hands separately. Every piece has difficult passages although a passage which is difficult for one pianist may not always be so for another. It is important not to stumble, stop and go back because this inhibits the development of a correct memory. A piece should be practised sufficiently slowly to avoid this. Do not repeat the same mistakes as this will only cause them to become more deeply ingrained.
Relax and play the passage more slowly and with hands separately. Correct a mistake from a few beats before as it is the movement to the note or chord that is part of the problem.

If a particular passage is causing trouble the muscles may be tensing up so one should first consciously relax the whole of the body, especially the neck, shoulders, arms, wrist and fingers. One may then practise the passage in different ways. These include practising it staccato, with a lighter touch, with the wrist higher or lower, with flatter or rounder fingers, with the hand closer in to the keyboard, or with a freer elbow.

It is not the greatest number of repetitions of a piece that is important but the greatest number of correct repetitions. To help with accuracy always practise steadily and carefully, very slowly at first, gradually increasing the speed over a period of time.

When practising your piece as a whole, bring out its character. If the piece is a dance, imagine how the dancers would be dressed and how they would be dancing. If the piece is descriptive, concentrate on bringing pictures to mind. If the piece is like a song without words, make up your own words, reflecting on the mood of the music. Imagine the piano texture as coming from a large orchestra or a small chamber music ensemble, or imagine the piano melody as being played by a cello, clarinet or oboe. Once you have learnt the piece make it your piece but listen to other performances and recordings to get inspiration.

Practise your newest pieces before your more familiar pieces. Practise a piece sometimes without playing it at all. Sit down with the score and read it through, giving the perfect performance in your mind, then sit with your eyes closed and do the same without the score. Record yourself playing a piece. Listen to your recording noting the parts that do not satisfy you and record the piece again.

PROKOFIEV

Sergei Prokofiev (1891-1953) was a Russian composer and pianist and one of the major composers of the twentieth century. His piano style exploited the percussive possibilities of the piano.

Prokofiev was the soloist with the London Symphony Orchestra, conducted by Piero

Coppola, in the first recording of his third piano concerto, recorded in London by HMV
in June 1932. He also recorded some of his solo piano music, including his Suggestion
Diabolique and some of his Visions Fugitives, for HMV in Paris in 1935. Those
recordings have been issued on CD.

Piano concertos

No. 1 in D flat major opus 10
No. 2 in G minor opus 16
No. 3 in C major opus 26
No. 4 in B flat major opus 53 (left hand)
No. 5 in G major opus 55

Piano pieces

Toccata in D minor opus 11
Visions Fugitives opus 22 (set of 20 pieces)
Suggestion Diabolique opus 4 no. 4
Sonata no. 6 in A major opus 82
Sonata no. 7 in B flat major opus 83 (‘Toccata’)
Sonata no. 8 in B flat major opus 84

PURCHASE

Not everyone who buys a piano wants to keep it forever. Many families buy one for their children with the intention of disposing of it after several years. A properly serviced and well maintained piano could last for up to a hundred years but, as with new cars, a new piano will lose a substantial part of its value the moment it leaves the showroom. Even the finest piano is not a good proposition as a pure investment but it is possible to buy a useful piano that will hold its value for many years if it is properly maintained.

It is best to decide first how much is to be spent on the piano. A good piano will last a long time so, although it may seem like a lot of money initially, over the period of usage it is very little. It is advisable to get the best piano that one can afford.

A baby grand piano does not take up much more room than an upright piano. The width is the same but a very small grand piano will only have two to three feet more depth than an upright piano. The term ‘baby grand’ means any grand piano less than six feet long.
Terms such as ‘boudoir’, ‘concert’ and ‘drawing room’ grand are not used any more.
Grand pianos are now referred to by length.

Grand pianos have a better action than upright pianos. In a grand piano gravity helps the hammers return when a key is released. In an upright piano this is achieved with springs, which add extra resistance to the action and can lead to an uneven response over time.

Some small grand pianos (4’6” and below) made up to about 1938 have a ‘jack’ action which is inferior to the ‘roller’ action. Avoid ‘jack’ action pianos if you want a grand piano as a serious instrument Many older ‘Blüthner pianos have the ‘Blüthner patent

action' which looks similar to the jack action but is a far superior mechanism and in
many ways as good as a roller action.

A large upright piano (118 cm and above) will have a better tone than a baby grand.
Many baby grands are built more as furniture pieces than as quality instruments. Beware
of an instrument less than 5'8".

Decide whether a fancy casework or a good tone is more important to you, and whether
you want the piano as furniture or as a good performing instrument. Generally speaking,
the fancier the casework the older the piano, and the older the piano the more wear and
tear and the more primitive the action will be.

If you are buying privately always get the piano checked out by a technician. If the casework looks bad the inside will not have been looked after. Avoid a piano that is straight-strung and very dirty and dusty inside. Ask when the piano was last tuned and avoid it if it was more than ten years ago.

You will pay more for a piano if you buy from a dealer but every piano will have been renovated, reconditioned or rebuilt. Check to see that the piano is clean inside which will indicate that work has been done on it.

A new piano will give you well over fifty years of use if it is looked after well. It will tend to have a sleek modern styling and a durable polyester finish. A second hand piano will be larger and may need reconditioning but may have a better tone than its modern counterpart. Second hand pianos tend to have a lot more character and more interesting casework than modern pianos. Avoid second hand pianos over eighty years old unless they are reconditioned name pianos.

An overstrung piano is preferable to a straight strung piano. If you lift the top lid of the piano you should see the tuning pins at the top of the piano. If the tuning pins are evenly spaced along the pin block and the strings are all parallel and vertical then it is a straight strung piano. If there is a group of tuning pins at the left and a separate group at the right and the strings cross over in an X shape, then it is a cross strung piano.

QUASI-FAUST

In the 1830s Franz Liszt was living in Paris where he became a musical colleague and friend of Charles-Valentin Alkan (and Frédéric Chopin and many other musicians).

Alkan's Grande Sonate 'Les Quatres Ages' containing his 'Quasi-Faust' movement in D sharp minor, was published in Paris in 1843. Liszt would have been able to acquire a printed copy shortly after publication. Did he do this? Did Alkan mail Liszt a copy?

Liszt sketched the opening phrase of the slow movement of his Sonata in 1849, sketched preliminary forms of motifs A and B in 1852 and worked intensively on his Sonata as a

whole in the same year. No sketch for his motif C (hammerblow) has yet turned up. A prototype of it appears as the second motif of the first subject of Alkan's Quasi-Faust movement, Alkan's repeated notes being D sharp and Liszt's being D natural. Is this why Liszt had no need to sketch motif C?

Liszt completed his Sonata in 1853 and it was published in 1854 by Breitkopf & Härtel, Leipzig. After printed copies became available Liszt gave copies to a number of prominent pianists and composers with whom he was friendly. (Chopin had died in 1849). Liszt's correspondence suggests that he mailed a printed copy of his Sonata to Karl Klindworth, and Clara Schumann's diary note indicates that she received the copy that Liszt mailed to Robert and Clara Schumann. Hans von Bülow's memoirs state that he received a copy in the mail from Liszt and we know from the extant copy inscribed by

Liszt to Dionys Pruckner that Liszt provided him with a copy. Louis Köhler reviewed the Sonata after receiving a printed copy from Liszt.

Alkan was a prominent pianist, organist and composer in Paris but no evidence has turned up to suggest that Liszt ever sent Alkan a copy of his Sonata. Was this because Liszt did not wish to draw Alkan's attention to it?

The covering page of the autograph manuscript of Liszt's Sonata which has come down to us is entitled, in Liszt's own handwriting, 'Grande Sonata pour le pianoforte' without a dedication. The covering page of the first edition, issued by Breitkopf & Härtel is entitled 'Sonate für das Pianoforte' with the dedication to Robert Schumann. The wording is identical with another, unsourced, covering page which was shown in photographic form in Robert Bory's pictorial biography. The word 'Grande' was omitted from the covering page of the printed edition, apparently with Liszt's approval. Was this done to avoid a similarity of title to Alkan's Sonata and thus to avoid drawing attention to other similarities?

Liszt's writings about twenty-one musicians/composers have come down to us. The musicians/composers are Bach, Beethoven, Berlioz, Borodin, Chopin, Czerny, Field, Franz, Hiller, Mendelssohn, Molsonyi, Paganini, Rubinstein, Schubert, Clara and Robert Schumann, Smetana, Spohr, Saint-Saëns, Thalberg, Wagner. He never wrote anything about Alkan's Sonata or his Quasi-Faust movement.

Liszt made one comment at a masterclass about Alkan that has come down to us. It was a favourable comment about Alkan's compositions generally but with no reference to Alkan's Sonata or his Quasi-Faust movement.

Were these circumstances part of a desire by Liszt to avoid drawing attention to the similarities of his Sonata to Alkan's Quasi-Faust movement?

The Faust legend involves three main characters, Faust, Gretchen and Mephistopheles, and musical representation of the Faust legend was a preoccupation of a number of

composers, hence Liszt's Faust's Symphony and his Mephisto Waltz. Cortot, in the Salabert Edition, attached the Faust legend to the Liszt Sonata, as did the author of the preface to the New Liszt Edition basing his view on thematic similarities with the Faust Symphony. There was a Dante Symphony and a Dante Sonata. There was a Faust Symphony so why not a Faust Sonata?

Lina Ramann, who wrote the first major biography of Liszt and questioned the composer on the origin of his works, stated that the Sonata was not inspired by a programme. Liszt himself attached titles and programmatic descriptions to about 90 per cent of his output but did not attach the Faust legend, or any other programme, to his Sonata in any source that has come down to us. Did Liszt mislead Ramann? Did Liszt secretly attach the Faust legend to his Sonata but keep this quiet to avoid drawing attention to similarities to Alkan's 'Quasi-Faust' movement?

Alkan's first subject, in a mood of 'storm and stress', consists of an octave motif
prototypical of Liszt's motif B, followed by a hammerblow motif prototypical of Liszt's
motif C. Liszt's first subject, also in a mood of storm and stress, consists of Liszt's
motifs B and C contrapuntally combined.

Alkan's second subject, in a cheerless mood, is a lyrical tyransformation by way of
augmentation of Alkan's hammerblow motif and recapitulates classically. Liszt's third
subject, in a mood of restless joy leading to sorrow, is a lyrical transformation by way of
augmentation of Liszt's hammerblow motif and recapitulates classically.

Liszt's second subject bears a strong resemblance in mood to the subsequent triumphant
transformation by Alkan of Alkan's second subject. In addition they share a strong
resemblance both thematically and in their piano writing.

Alkan's second subject recapitulates classically in the tonic. Liszt's second and third
subjects also recapitulate classically in the tonic. Both composers retained the whole of
their 'second group' in their recapitulation. (The 'second group' for Chopin consisted of
his second subject and the 'second group' for Liszt consisted of his second and third
subjects.)

Alkan's Quasi-Faust movement contains a fugue (in eight parts) which represents the
redemption of Faust. The 'Scherzo' of Liszt's Sonata is also a fugue (in three parts)
(although the redemption of Faust occurs later, at the end of the Liszt Sonata).

RACHMANINOFF

Sergei Rachmaninoff (1873-1943) was a Russian composer, pianist and conductor. He
was one of the last great champions of the romantic style of European classical music and
one of the most influential pianists of the twentieth century. He toured America
extensively and lived there from 1918.

He had legendary technical faculties and rhythmic drive and his large hands were able to
cover the interval of a thirteenth on the keyboard. He could also play complex

compositions upon first hearing. A number of recordings were made of Rachmanininoff playing his own works and others from the standard repertoire.

His reputation as a composer generated a varity of opinions before his music gained steady recognition across the world. The 1954 edition of Grove's 'Dictionary of Music and Musicians' dismissed his music as 'monotonous in texture consist[ing] mainly of artificial and gushing tunes' and predicted that his popular success 'was not likely to last'. To this Harold Schonberg, in his 'Lives of the Great Composers', responded, 'It is one of the most outrageously snobbish and even stupid statements ever to be found in a work that is supposed to be an objective reference.' Indeed, not only have Rachmaninoff's works become part of the standard repertoire, but their popularity among both musicians and audiences has, if anything, increased since the middle of the twentieth century, with

some of his symphonies and other orchestral works, songs and choral music recognised as masterpieces alongside the more familiar piano works.

Rachmaninoff's compositions include four piano concertos, the Rhapsody on a Theme of Paganini for piano and orchestra, three symphonies, two piano sonatas, three operas, a choral symphony ('The Bells'), the 'Vespers', many songs including his 'Vocalise', and his Symphonic Dances.

Compositions for piano included two sonatas, two sets of preludes, the separate prelude in C sharp minor, six Moments Musicaux and seventeen Etudes-Tableaux. Most of his compositions follow a melancholy, late romantic style akin to Tchaikovsky with strong influences from Chopin and Liszt. Other inspiration included the music of Balakirev, Mussorgsky, Medtner and Henselt.

Piano concertos

1. F sharp minor opus 1
2. C minor opus 18
3. D minor opus 30
4. G minor opus 40

Rhapsody on a Theme of Paganini opus 43

Piano music

Sonata no. 2 in B flat minor opus 36
Prelude in C sharp minor opus 3 no. 2
Preludes opus 23 (includes no. 5 in G minor 'Cossack')
Preludes opus 32 (includes no. 12 in G sharp minor)
Moments Musicaux
Etudes Tableaux

RAVEL

Maurice Ravel (1875-1937) was a Basque French composer and pianist of the impressionist period, known especially for the subtlety, richness and poignancy of his music. Although not a prolific composer, his piano, chamber and orchestral music have become staples of the concert repertoire.

Ravel's piano compositions such as 'Jeux d'eau', 'Miroirs' and 'Gaspard de la Nuit' and

his orchestral music, including ‘Daphnis et Chloe and his arrangement of Mussorgsky’s
‘Pictures at an Exhibition’, use tone colour, variety of sound and instrumentation very
effectively. His popular piano works include ‘La Valse’, ‘Valse Nobles et Sentimentales,
‘Sonatine’, ‘Alborado del Gracioso’ and ‘Pavane pour une enfante défunte’. His Piano
Concerto for the left hand in D major (1929-1930) and Piano Concerto in G major (1929-
1931) are also popular.

Ravel wrote in 1928 that composers should be aware of both individual and national consciousness. In that year Ravel toured the United States and Canada by train and gave piano recitals in the great concert halls of twenty-five cities. There is a story that when American composer George Gershwin met Ravel he mentioned that he would have liked to study with Ravel. According to Gershwin, Ravel replied, 'Why do you want to become a second-rate Ravel when you are already a first-rate Gershwin?' The second part of the story has Ravel asking Gershwin how much money he made and, on hearing Gershwin's reply, Ravel suggested that maybe he should study with Gershwin. This tale may be aprocryphal, however, as Gershwin told a similar story about a conversation with Arnold Schoenberg. In any event, this was presumably before Ravel wrote 'Bolero' which was very financially remunerative, even though Ravel himself considered it trivial and once even described it as 'a piece for orchestra without music'.

Ravel considered himself in many ways to be a classicist. He relied on traditional forms and structures as ways of presenting his innovative harmonies. He often masked the sections of his structure with transitions that disguised the beginnings of the motif. This is apparent in his 'Valse Nobles et Sentimentales, inspired by Schubert, where the seven movements begin and end without pause.

Although Ravel's music has tonal centres, it was innovative for his time. In keeping with the French school pioneered by Chabrier, Satie and Debussy, Ravel's melodies are almost exclusively modal. Instead of using major or minor for his predominant harmonic language, he preferred modes with major or minor flavours, for example, the Mixolydian mode with its lowered leading tone instead of the major and the Aeolian mode instead of the harmonic minor. As a result, there are virtually no leading notes in his output. Melodically he tended to favour two modes, the Dorian and the Phrygian. He was in no way dependent on the modes exclusively for he used extended harmonies and intricate modulations outside the realm of traditional modal practices. Ravel was fond of chords

of the ninth and eleventh and the acidity of his harmonies is largely the result of his fondness for unresolved appoggiaturas.

His piano music, some of which is is noted for its technical challenges, for example, 'Gaspard de la Nuit', was an extension of Lisztian virtuosity. Even his most difficult pieces, however, are marked by elegance and refinement. He was inspired by various dances, his favourite being the minuet. Other forms from which Ravel drew material included the forlane, rigaudon, waltz, czardas, habanera, passacaglia and the bolèro.

Ravel has been considered one of the two great French musical impressionists, the other being Debussy, but in reality he is much more than just an impressionist. Even when writing in the style of others, Ravel's own voice as a composer remains distinct.

RECORDING ARTISTS

Alphabetical list

Eugen d'Albert 1864-1932

Géza Anda 1921-1976
Isaac Albeniz 1860-1909
Augustin Anievas 1934-
Conrad Ansorge 1862-1940
Martha Argerich 1942-
Claudio Arrau 1903-1991
Vladimir Ashkenazy 1937-
Stefan Askenase 1896-1985
Emanuel Ax1949-

Gina Bachauer 1913-1976
Wilhelm Bachaus 1884-1969
Paul Badura-Skoda 1927-
Dalton Baldwin 1931-
Artur Balsam 1906-1994
David Bar-Illan 1930-2003
Daniel Barenboim 1942-
Simon Barere 1896-1951
Béla Bartok 1881-1945
Harold Bauer (1873-1951
Boris Berman
Lazar Berman 1930-2005
Leonard Bernstein 1918-1990
Malcom Bilson 1935-
Idil Biret 1941-
Felicia Blumenthal 1908-1991
Jorge Bolet 1914-1990
Johannes Brahms 1833-1897
Alexander Brailowsky 1896-1976
Alfred Brendel 1931-
Benjamin Britten 1913-1976
John Browning 1933-2003
Rudolf Buchbinder
Richard Burmeister 1860-1933
Ferruccio Busoni 1866-1924

Alfred Cortot 1877-1962
Michele Campanella
Teresa Carreño 1853-1917
Robert Casadesus 1899-1972
Cécile Chaminade 1857-1944
Abram Chasins 1903-1987
Shura Cherkassky 1909-1995
Daniel Chorzempa 1944-
Aldo Ciccolini 1925-
Van Cliburn 1934-

Harriet Cohen 1896-1967
Jean-Phillipe Collard 1948-
Imogen Cooper 1949-
Alfred Cortot 1877-1962
Clifford Curzon 1907-1982
Halina Czerny-Stefanska 1922-2001
Georges Cziffra 1921-1994

Bella Davidovici 1928-
Fanny Davies 1861-1934
Nikolai Demidenko 1955-
Jörg Demus 1928-
Louis Diémer 1843-1919
Peter Donohoe 1953-
Barry Douglas 1960-
François-René Duchable 1952-

Philippe Entremont 1934-
Christoph Eschenbach 1940-

Ronald Farren-Price
Gabriel Fauré 1845-1924
Till Fellner 1972-
Vladimir Feltsman 1952-
Sergio Fiorentino 1927-1998
Rudolf Firkusny 1912-1994
Annie Fischer 1914-1995
Edwin Fischer 1886-1960
Leon Fleisher 1928-
Andor Foldes 1913-1992
Tsong Fou 1934-
Samson François 1924-1970
Peter Frankl 1935-
Nelson Freire 1944-
Carl Friedberg 1872-1955
Arthur Friedheim 1859-1932
Ignaz Friedman 1882-1948
Orazio Frugoni

Ossip Gabrilowitsch 1878-1936
Andrei Gavrilov 1955-
Walter Giesking 1895-1956
Emil Gilels1916-1985
Gregory Ginsburg 1904-1961
Leopold Godowsky 1870-1938
Glenn Gould 1932-1982

Gary Graffman 1928-
Percy Grainger 1882-1961
Arthur de Greef 1862-1940
Edvard Grieg 1843-1907
Cor de Groot 1914-1993
Alfred Grünfeld 1852-1924
Friedrich Gulda 1930-

Ingrid Haebler 1929-
Mark Hambourg 1879-1960
Leonid Hambro 1920-2006
Adam Harasiewicz 1932-
Marc-André Hamelin 1961-
Monique Haas 1909-1987
Clara Haskill 1895-1960
David Helfgott 1947-
Myra Hess 1890-1965
Barbara Hesse-Bukowska
Angela Hewitt 1958-
Josef Hofmann 1876-1957
Ian Holtham
Vladimir Horowitz 1903-1989
Mieczyslaw Horszowski 1892-1993
Stephen Hough 1961-
Leslie Howard 1948-
Bruce Hungerford 1922-1977

José Iturbi 1895-1980

Jenö Jando 1952-
Byron Janis 1928-
Grant Johannesen 1921-2005
Gunnar Johansen 1906-1991
Eileen Joyce 1912-1991

William Kapell 1922-1953
Julius Katchen 1926-1969
Peter Katin 1930-
Cyprien Katsaris 1951-
Freddy Kempff 1977-
Wilhelm Kempff 1895-1991
Louis Kentner 1905-1987
Olga Kern 1975-
Evgeny Kissin 1971-
Walter Klien 1928-1991
Zoltán Kocsis 1952-

Raoul Koczalski 1884-1948
Stephen Kovacevich 1940-
Lili Kraus 1903-1986
Anton Kuerti 1938-

Katia Labeque 1950-
Marielle Labeque 1952-
Frederic Lamond 1868-1948
Geoffrey Lancaster 1954-
Wanda Landowska 1879-1959
Piers Lane
Lang Lang 1982-
Alicia de Larrocha 1923-
Theodor Leschetizky 1830-1915
Mischa Levitzky 1898-1941
Raymond Lewenthal 1923-1988
Paul Lewis
Josef Lhevinne 1874-1944
Rosa Lhevinne 1880-1976
Yundi Li 1982-
Georg Liebling 1865-1946
John Lill 1944-
Dinu Lipatti 1917-1950
Eugene List 1918-1985
Marguerite Long 1874-1966
Louis Lortie 1959-
Radu Lupu 1945-
Moura Lympany 1916-2005

Nikita Magaloff 1912-1992
Witold Malcu(y'ski 1914-1977
Nicholas Medtner 1880-1951
José Vianna da Motta 1868-1948
Stephanie McCallum 1956-
Noel Mewton-Wood 1922-1953
Aleksander Michalowski 1851-1938
Arturo Benedetti Michelangeli 1920-1995
Benno Moiseiwitsch 1890-1963
Gerald Moore 1899-1897
Ivan Moravec 1930-
José Vianna da Motta 1868-1948
Maria Martinova 1974-

Elly Ney 1882-1968
Tatiana Nikolayeva 1924-1993
Guiomar Novaes 1896-1979

Ervin Nyiregyhazi 1903-1987

Lev Oborin 1907-1974
John O'Connor
John Ogdon 1937-1989
Garrick Ohlsson 1948-
Leo Ornstein 1893-2002
Cécile Ousset 1936-
Rafael Orozco 1946-1996

Vladimir de Pachmann 1848-1933
Ignacy Paderewski 1860-1941
Mathieu Papadiamandis
Geoffrey Parsons 1929-1995
Murray Perahia 1947-
Vlado Perlemuter 1904-2002
Egon Petri 1881-1962
Maria Joao Pires 1943-
Joseph Pizzarello 18??-?
Francis Planté 1839-1934
Mikhael Pletnev 1957-
Ivo Pogorelic 1958-
Maurizio Pollini 1942-
Lev Pouishnov 1891-1959
Sergei Prokofiev 1891-1953
André Previn 1929-
Raoul Pugno 1852-1914

Sergei Rachmaninoff 1873-1943
Maurice Ravel 1875-1935
Carl Reinecke 1824-1910
Alfred Reisenauer 1863-1907
Sviatoslav Richter 1915-1997
Hans Richter-Haaser 1912-1980
Pascal Rogé 1951-
Charles Rosen 1927-
Moriz Rosenthal 1862-1946
Bertrand Roth 1855-1938
Arthur Rubinstein 1887-1982

Camille Saint-Saëns 1835-1921
Vassily Sapellnikoff 1868-1941
Emil von Sauer 1862-1942
Xaver Scharwenka 1850-1924
Ernest Schelling 1876-1939
András Schiff 1953-

Artur Schnabel 1882-1951
Peter Serkin 1947-
Rudolf Serkin 1903-1991
Hüseyin Sermet 1955-
Dimitris Sgouros 1969-
Howard Shelley 1950-
Dmitri Shostakovich 1906-1975
Béla Siki 1923-
Alexander Siloti 1863-1945
Abbey Simon 1922-
Ruth Slenczynska 1925-
Jan Smeterlin 1892-1967
Cyril Smith 1909-1974
Ronald Smith 1922-2004
Vladimir Sofronitsky 1901-1961
Solomon 1902-1988
Andreas Staier 1955
Bernhard Stavenhagen 1862-1942
Constantine von Sternberg 1852-1924
Edward Steuermann 1892-1964

Simon Tedeschi 1982-
Jean-Yves Thibaudet 1971-
Vera Timanoff 1855-1942
Geoffrey Tozer 1954-
Rosalyn Tureck 1914-2003

Mitsuko Uchida 1948-

Tamás Vásáry1933-

André Watts 1946-
Josef Weiss 1864-1918
Alexis Weissenburg
Earl Wild 1915-
Gerard Willems
Roger Woodward 1942-
Friedrich Wuhrer

Maria Yudina 1899-1970

Christian Zacharias1950-
Krystian Zimerman 1956-

Chronological list

Carl Reinecke 1824-1910
Theodor Leschetizky 1830-1915
Johannes Brahms 1833-1897
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Mitsuko Uchida 1948-
Emanuel Ax1949-
Imogen Cooper 1949-
Katia Labeque 1950-
Christian Zacharias1950-
Howard Shelley 1950-
Cyprien Katsaris 1951-
Pascal Rogé 1951-
François-René Duchable 1952-
Marielle Labeque 1952-
Zoltán Kocsis 1952-
Vladimir Feltsman 1952-
Jenö Jando 1952-
Peter Donohoe 1953-
András Schiff 1953-
Geoffrey Lancaster 1954-
Geoffrey Tozer 1954-
Nikolai Demidenko 1955-
Hüseyin Sermet 1955-
Andrei Gavrilov 1955-
Andreas Staier 1955-
Stephanie McCallum 1956-
Krystian Zimerman 1956-
Mikhael Pletnev 1957-
Angela Hewitt 1958-
Ivo Pogorelic 1958-
Louis Lortie 1959-
Barry Douglas 1960-
Marc-André Hamelin 1961-
Stephen Hough 1961-
Dimitris Sgouros 1969-
Evgeny Kissin 1971-
Jean-Yves Thibaudet 1971-
Till Fellner 1972-
Maria Martinova 1974-

Olga Kern 1975-
Freddy Kempff 1977-
Lang Lang 1982-
Yundi Li 1982-
Simon Tedeschi 1982-
Barbara Hesse-Bukowska
Friedrich Wuhrer
Ian Holtham
Piers Lane
Alexis Weissenburg
Orazio Frugoni
Michele Campanella
Rudolf Buchbinder
Boris Berman
Ronald Farren-Price
Gerard Willems
John O'Connor
Mathieu Papadiamandis
Paul Lewis

Recordings & performing mannerisms

Wax cylinders were issued before, and for a few years after, 1900. Acoustic discs were issued from about 1904 to about 1925 when they started to be replaced by electric discs.
Reproducing piano rolls were issued from 1905 to about 1930 when production virtually ceased.

There are many reasons why acoustic discs and reproducing piano rolls do not always faithfully reproduce the playing of the pianist. In addition, in the cases of discs, the pianist was often hurrying to fit the music onto the disc. Some discs and rolls are better than others, of course, but the best are not only convincing but can be listened to with real enjoyment. They are always fascinating historically, and the evidence they convey in actual sound is unique for what they tell us about earlier piano performing styles.

There are written sources as to piano performing practice, of course, but these are limited by the written word and do not specify the quantitative extent of the use of the mannerisms, rubato and other aspects of performing practice. Research in this area at the very least helps to answer the fascinating questions: 'How did the famous pianists really play; how did composers play their own compositions; how did composers expect to hear

their compositions played?’

Comments on some of the pianists

Isaac Albeniz (1860-1909) was a Spanish pianist and composer. He made discs of his
own compositions and of his improvisations.

Eugen d'Albert (1864-1932) was a Scottish-born pianist and composer. He was one of Liszt's most celebrated pupils and made discs and rolls of compositions by Beethoven, Chopin, Liszt and Brahms and of his own compositions. His playing was fast, full of wayward rhythms, rubato, arpeggiata and melody delaying. His roll of Beethoven's 'Waldstein' Sonata showed him arpeggiating all the chords of the second subject of the first movement. At times his recorded playing was slapdash, but it could also be impressive as in his roll of the Liszt Second Polonaise. His roll of the Liszt Sonata seems to play back at too fast a speed as the slow movement is also very fast.

Conrad Ansorge (1862-1940) was a pianist and composer. He was born in Silesia and studied at the Leipzig Conservatory and with Liszt at Weimar in 1885-86. He toured Russia and Europe, and made his United States début in 1887. He settled in Berlin, where he enjoyed a reputation as an interpreter of Beethoven and Liszt, and taught at the Klindworth-Scharwenka Conservatorium from 1895 to 1903. He taught at the German Academy of Music in Prague in the 1920s but ill-health forced him to retire. He was a recognised interpreter of Beethoven, Schubert, Schumann and Liszt. He put technique in the background and emphasised textual accuracy in performance. Claudio Arrau described him as 'a wonderful musician'. While studying piano in Berlin, Charles Griffes wrote that he wanted to 'go to someone else like Ansorge for interpretation'. Ansorge taught with colourful analogues and demonstrated at the keyboard. He often said 'Heiter ist das Leben, Ernst ist die Kunst' (Life is happy, art is serious). He composed a piano concerto, chamber music, three piano sonatas, other piano pieces and songs. His pupils included Dorothea Braus, Joseph Challupper, Ernesto Drangosch, Eduard Erdmann, Sverre Jordan, Selim Palmgren and James Simon. Ansorge made a Liszt disc and a number of Liszt rolls including one of Hungarian Rhapsody no. 14.

Claudio Arrau (1903-1991) Chilean born, naturalised American pianist, studied as a child prodigy with Liszt pupil Martin Krause. Like Arthur Rubinstein, Arrau had a very

wide repertoire, had an exceptionally long and celebrated career as both a concert and recording artist, and was an important link between the old and the modern schools, although it seems neither ever practised melody delaying or arpeggiata. He became principally known for his interpretations of the piano concertos and piano music of Beethoven and Brahms although he performed and recorded Chopin, Schumann and Liszt.

Wilhelm Bachaus (1884-1969) was a German pianist. He made the first complete recording of the opus 10 and opus 25 Etudes of Chopin which many still regard as the definitive recording. He played them in a fluent, poetical manner and with an absence of mannerisms. He was the first 'name' pianist to record a sizeable number of discs, starting in 1909, and the first to record a portion of a concerto, the first movement of the Grieg, cut down to fit on two single-faced twelve inch discs. His recorded repertoire was wide in stylistic variety, from Bach and Beethoven, through to Grieg and Rachmaninoff.

Béla Bartók (1881-1945) was a Hungarian composer, pianist and ethnomusicologist. His style is a synthesis of folk music, classicism and modernism. He was fond of the asymmetrical dance rhythms and pungent harmonies found in Bulgarian dance music. His piano concerto no. 2 in G major is one of his more accessible works from the point of

view of an audience. His piano concerto no. 3 in E major contains tonal themes and lacks much of the earlier dark colouring and complex rhythmic features. His Sonata for two Pianos and Percussion is one of his most popular pieces, as are his Romanian Folk Dances for solo piano. His 'Mikrokosmos' is popular with piano teachers as a useful set of teaching pieces. Bartók made a number of discs of his own piano works.

Johannes Brahms (1833-1897) was a German composer and pianist. He was the first major composer to make a piano recording, albeit a very primitive one. In 1889, Theo Wangeman, a representative of the American inventor Thomas Edison, visited Brahms in Vienna and invited him to make an experimental wax cylinder recording. Brahms agreed to do this and on 2 December 1889 he recorded on cylinder his performance on piano of a shortened version of his first Hungarian Dance. This recording was later issued on an LP of early piano performances compiled by Gregor Benko. It was subsequently placed on the internet at the following site: 'Brahms at the Piano: musical archaeology by Jonathan Berger CCRMA, Stanford University: An analysis and transcription of the 1889 cylinder recording of Johannes Brahms's piano performance of a segment from his First Hungarian Dance.' While the spoken introduction is clear, the piano playing is indistinct owing to heavy surface noise. The recording of the piano playing has, however, been analysed and shows Brahms used numerous performance nuances, some protracted pauses, agogic inflections, improvised segments and added elaborations. Brahms's tempo is mm:) = 80 which is considerably slower than any recent recording. In addition, Brahms consistently underdots the dotted crotchet and quaver patterns. As Will Crutchfield has pointed out, Brahms played 'the left hand slightly before the right on just about all the accented first beats where the texture is melody/accompaniment [but] never on big accented chords.' This is some evidence that Brahms used the mannerism of melody-delaying in his piano playing. This remains the earliest piano recording made by a major composer. The spoken introduction is probably by Wangeman.

Alexander Brailowsky (1896-1976) was a Russian pianist. After graduating from the Kiev Conservatory, Brailowsky studied with Leschetizky in Vienna from 1911 to 1914, with Busoni in Zurich, and Francis Planté in Paris. In 1919 Brailowsky made his concert début in Paris and in 1926 he became a naturalised French citizen. He specialised in Chopin and achieved most of his fame between the two world wars. He gave the first complete Chopin cycle in history in Paris in 1924, using the composer's own Pleyel piano for some of his recitals. He made highly successful world tours and tours of America. In 1960 he played the Chopin cycle again in New York, Paris and Brussels to commemorate the 150th anniversary of Chopin's birth. Although his playing by then was past its best he still showed an overall mastery. He made many discs of Chopin, those of the polonaises and waltzes being particularly well-regarded. There is a moderate amount of melody-delaying, arpeggiata and agogic accentuation in his playing.

Alfred Brendel (1931-) was one of the leading concert and recording artists throughout the second half of the twentieth century. He specialises in the classical composers Haydn, Mozart, Beethoven and Schubert and also Liszt. He has made multiple recordings of many of the standard works of those composers and has always placed great emphasis on intellectual integrity, textual accuracy, tonal beauty and freedom from mannerisms.

Richard Burmeister (1860-1933) was a German pianist, composer and Liszt pupil. He did not make any discs but made a number of Liszt rolls.

Ferruccio Busoni (1866-1924) was an Italian pianist and composer. He played for Liszt on 16 March 1873 when he was seven but was never a pupil. He became a celebrated Liszt scholar and pianist and his playing of Liszt's works met with the approval of Liszt pupil Arthur Friedheim. He made rolls of Liszt's Gnömenreigen and Feux Follets. There is a moderate amount of mannerisms in his playing.

Teresa Carreño (1853-1917) was a Venezuelan pianist, singer, conductor and composer. She made a number of rolls including rolls of the Liszt Hungarian Rhapsody no. 6 and Petrarcan Sonnet no. 47. Her playing was very free, 'old-fashioned' and full of mannerisms, and repeated several times some segments of the 'passages'. Mme Carreño wrote and signed a confirmation that when the roll was played back by the Welte reproducing piano it exactly reproduced her playing specifically of the Hungarian Rhapsody no. 6. She was at one time married to Liszt pupil Eugen d'Albert.

Cécile Chaminade (1857-1944) was a French pianist and composer. She wrote mainly character pieces for piano and salon songs, almost all of which were published. She toured France, England and America as a pianist largely playing her own works which were very popular. She made a number of discs and rolls of her compositions.

Shura Cherkassky (1909-1995) was a Russian pianist. He made four acoustic sides, including an original composition, in about 1923 at the age of eleven. He is the only pianist whose recording career spanned from acoustic discs to digitally recorded CDs.

Fanny Davies (1861-1934) was an English pianist. She studied under Clara Schumann and was particularly admired for her performances of Beethoven, Schumann and Brahms. She inherited the Schumann tradition through Mme Schumann and recorded on disc the Schumann piano concerto, Kinderszenen and a number of the Davidsbündlertänze. She

also recorded the Kinderszenen on roll in which she used arpeggiata and melody-delaying
to a moderate extent.

Louis Diémer (1843-1919) was a French pianist. He studied at the Paris Conservatoire
where he was a pupil of Antoine Marmontel for piano, Ambroise Thomas for
composition and François Benoist for organ. He quickly built a reputation as a piano
virtuoso and toured with the violinist Pablo de Sarasate. At the Conservatoire he taught
Edouard Risler, Alfred Cortot, Lazare Lévy, Alfredo Casella and Robert Casadesus. He
composed a piano concerto and a number of salon pieces. It is not known whether as a
young boy he heard Chopin play but he must have been close to the Chopin tradition.
Diémer performed premières of works by Saint-Saëns, Franck, Fauré and Lalo and
Franck dedicated his Variations Symphoniques to him. Diémer was one of the earliest
pianists to make discs, mainly of his own salon pieces. His disc of the Chopin D flat
nocturne made in 1903-1904 shows his playing to have been neat and refined with a fair
amount of melody-delaying, a large amount of the Chopin hastening and lingering rubato

within each bar and a large amount of arpeggiata in the right hand two-note chords. The performance sounds very rushed, and indeed is cut short before the end, presumably owing to the recording time restraints. His discs show the best aspects of the nineteenth century French piano school, with clarity and control in rapid detached passages, and limpid pianissimo scales. His pupil Lazare Lévy wrote, 'The astonishing precision of [Diémer's] playing, his legendary trills, the sobriety of his style, made him the excellent pianist we all admired.'

Gabriel Fauré (1845-1924) was a French composer and pianist. He made a roll of his Pavane opus 50, and his performance has a degree of melody-delaying and arpeggiata.

Carl Friedberg 1872-1955 was a German pianist. He studied piano with James Kwast and with Clara Schumann at the Hoch Conservatory, Frankfurt. He became a teacher there and later at the Cologne Conservatory. From 1923 until his retirement in 1946, he was principal piano teacher at the New York Institute of Musical Art, later to become the Juilliard School of Music. His pupils included Malcolm Frager, Bruce Hungerford, William Masselos and Elly Ney. Friedberg's career as a performer spanned over sixty years in both Europe and America. He made his début in 1900 with the Vienna Philharmonic Orchestra under Mahler. In 1893 he had given an all-Brahms recital in the presence of the composer who highly admired his playing and later coached him in private on the performance of his piano works. Friedberg also acquired a name as a chamber musician. Although he had a wide repertoire, his name became particularly associated with the music of Beethoven, Schumann and Brahms. Early on, he issued several piano rolls. During 1953, two years before his death, Friedberg recorded a number of piano works which were released on LP. Some further material was issued in 1985. It is said that his sensitive and acutely detailed recordings of Brahms offers great insight into the style that Brahms himself approved of.

Arthur Friedheim (1859-1932) was a Russian pianist. He was Liszt's favourite pupil and recorded ten of Liszt's works on roll and also made a number of discs. His performance of the Liszt Sonata in the presence of the composer met with the composer's approval but unfortunately his roll recordingof the Sonata has not turned up and may be lost. His playing on surviving rolls is fairly free of mannerisms.

Ignaz Friedman (1882-1948) was a Polish pianist and composer, and a pupil of Riemann, Leschetizky and Busoni. He had been a child prodigy. His style was quiet and effortless and was imbued with a sense of rhythm and colour. His interpretations of Chopin, especially the mazurkas, are considered by many to be unsurpassed. Rachmaninoff placed him alongside Godowsky, Rosenthal, Josef Hofmann and Joseph Lhevinne. Friedman gave over 2,800 concerts during his career, although he sometimes receive luke-warm reviews in America in later years as critics came to prefer the modernist style of piano playing. He left a recorded legacy of Beethoven, Mendelssohn, Chopin and Grieg, composed piano pieces, and edited Chopin, Schumann and Liszt. At the beginning of the Second World War Friedman undertook a concert tour of Australia. He settled in Sydney, taught and gave concerts, but had to retire from the concert platform in

1943 owing to partial paralysis of his left hand. He never returned to Europe and died in
Sydney in 1948.

Arthur de Greef (1862-1940) was a Belgian pianist and was a Liszt pupil from the late
1870's to the 1880s. He had a thirty year friendship with Grieg who regarded him as the
best interpreter of his compositions. De Greef stands out among Liszt's pupils, and
indeed from almost everyone of his generation, for his modern approach to interpretation.
His playing was objective and prefigured the approach taken by Artur Rubinstein of great
delicacy but a certain cool straightforwardness. De Greef made a disc in 1929 of Grieg's
'Wedding Day at Troldhaugen' as did the composer himself in 1903. In that disc de
Greef used arpeggiata in the middle section, as he also did in his disc the Chopin G flat
major waltz. De Greef made a disc of the Liszt A major piano concerto and Emil von
Sauer made discs of both Liszt concertos but otherwise no Liszt pupil recorded the Liszt
concertos. De Greef also made a disc of the Grieg piano concerto and of the Saint-Saëns
no. 2 for both of which he was a celebrated performer and received the approbation of
their respective composers. He made a roll of the Liszt Polonaise no. 2 in E major in
which he gives a powerful performance. It contains a number of changes, perhaps
authorised by Liszt himself, bearing in mind that de Greef was a Liszt pupil and the
polonaise was a very popular piece in Liszt's day.

Edvard Grieg (1843-1907) was a Norwegian composer and pianist. He showed his
piano concerto to Liszt who played it at sight. In 1903 Grieg made a disc of his Wedding
Day at Troldhaugen but, since it contains only the reprise, the extent, if any, of his
mannerisms in the middle section is unknown. In 1903 he also made discs of
Remembrances, To Spring, Papillon, and his Sonata in E minor. In 1906 he again
recorded Papillon, this time on roll. There is a fair amount of rubato in his playing but
not many mannerisms.

Alfred Grünfeld (1852-1924) was an Austrian pianist and was the first pianist of

significance, excluding Brahms, to make recordings, which he started to do in 1899 with cylinder recordings, and later with discs and rolls. He was the foremost pianist in Vienna in the late 1800s and early 1900s and toured Europe, Russia and America. From extant concert programmes it appears that he performed major works by Bach, Beethoven, Chopin, Schumann, Brahms and Grieg and was a pianist of intellect and virtuosic ability. His 1909 disc recording of the Wagner/Liszt Liebestod shows the nineteenth century approach to Wagner at his most intense. Grünfeld's playing here, as in pieces by Chopin, Schumann, Brahms and Grieg, gives ample evidence of the performing practice and mannerisms used by pianists born in the nineteenth century. His approach to the Chopin of the mazurkas and waltzes conveys a distinct Viennese lilt. Grünfeld persomally knew Brahms, Leschetizky and Johann Strauss II. He was a prolific composer of short character pieces and effective transcriptions include waltzes by Strauss.

Josef Hofmann (1876-1957) was a Polish/American pianist. He was one of the greatest piano prodigies in musical history and is sometimes described as the 'first modern pianist'. He was a pupil of Moritz Moszkowski and Anton Rubinstein. Hofmann's disc and rolls show the virtuosity and perfection of his playing. The absence of mannersisms

in his playing is of particular interest in view of the date of his birth, because the level of mannerisms was particularly high in pianists born before 1880. Rachmaninoff regarded Hofmann as the greatest pianist ever and dedicated his third piano concerto to Hofmann who, however, never performed it. Hofmann made a few private Edison cylinders at the Menlo Park studio in 1886 at the age of ten, thus making him the pianist ever to record.
Hofmann's performance on disc of the Chopin Berceuse is fast but perfect technically.
His audio/video of the Rachmaninoff C sharp minor prelude is a model of clarity and control.

Vladimir Horowitz (1903-1989) was a Polish/American pianist. He had one of the longest and most successful performing and recording careers ever, although it was broken by several long periods away from the concert hall and recording studio. His playing of Chopin and Liszt included large amounts of mannerisms and rubato. His playing of Clementi and Scarlatti was highly acclaimed.

Mieczyslaw Horszowski (1892-1993) was born in Lwów, then Austrian occupied Poland, and was initially taught by his mother, a pupil of Karol Mikuli (himself a pupil of Chopin)
He became a pupil of Theodor Leschetizky in Vienna at the age of seven (Leschstizky had studied with Beethoven's pupil Carl Czerny). In 1901 he played Beethoven's piano concerto no. 1 in Warsaw and soon after toured Europe and the Americas as a child prodigy. In 1905 the young Horszowski played for Gabriel Fauré and met Saint-Saëns in Nice. In 1911 he put his performing career on hold but later returned to the concert stage and settled in Milan after the First World War. After the Second World War he gave chamber music recitals with Pablo Casals, Alexander Schneider, Joseph Szigeti and the Budapest Quartet. From 1940 he lived in New York City. In 1957 he gave a cycle of Beethoven's entire solo works for piano in New York and in 1960 of Mozart's piano sonatas. His repertoire included Honegger, d'Indy, Martinu, Stravinsky, Szymanowski and Villa-Lobos. He taught at the Curtis Institute in Philadelphia, counting among his

pupils Richard Goode, Anton Kuerti, Murray Perahia, Peter Serkin and Steven DeGroote.
Horszowski had the longest career in the history of the performing arts and continued performing until shortly before his death in Philadelphia shortly before his 101st birthday.
He was widely recorded and his playing of Chopin right up to the last included the various nineteenth-century mannerisms.

Leslie Howard (1948-) is an Australian pianist and composer, resident in London. In 1986, to mark the centenary of Liszt's death, Howard gave a series of ten Liszt recitals in London's Wigmore Hall which consisted of the final versions of all Liszt's original solo piano output. Following this, Howard recorded all Liszt's piano works, including arrangements and earlier versions, and all Liszt's works for piano and orchestra. The series ran to 95 CDs and the last CD was issued on 22 Octiber 1999, Liszt's birthday.
Subsequent CDs have been issued as further Liszt manuscripts have come to light.
Howard has ensured textual accuracy and absence of mannerisms in his recordings of Liszt. He is active as a recording and concert artist, composer, editor and arranger.

Raoul Koczalski (1884-1948) was a Polish pianist and composer. He gave concerts at the age of seven, and at nine he was playing in major European cities. He studied at the

conservatory in Lwiw with Karl Mikuli (1819-1897). He was Mikuli's last pupil and Mikuli took special care to pass on the Chopin tradition to him. Mikuli had been Chopin's favourite Polish pupil and assistant and dedicated himself single-mindedly, following Chopin's death in 1849, to the preservation of the Chopin tradition. Mikuli published careful editions of Chopin's music, taking into account the copious instructions by the composer, which he passed on to his pupils. This edition, now published by Schirmer, is still available and used today and, in particular, the lengthy preface by Mikuli is a unique guide to the Chopin tradition. Koczalski's performances on disc of the Chopin Nocturne in E flat opus 9 no. 2 and Nocturne in D flat opus 27 no. 2 have melody-delaying on the first note of every bar and an agogic accent every bar or second bar, usually on the first beat, with large amounts of rubato. There is a fair amount of arpeggiata in the left hand chords of the E flat Nocturne but no arpeggiata in the two-note chords in the right hand of the D flat Nocturne. Koczalski inserts into the E flat Nocturne some extra ornamental passages following a Chopin tradition through Mikuli. In his disc of Chopin's Trois Nouvelles Etudes, recorded in 1938, the first two (F minor and A flat) are full of rubato and melody-delaying. The third (D flat) is played quite briskly, perhaps to fit onto the disc, and is played fairly straight bearing in mind that the pianist has to concentrate on playing legato and staccato simultaneously in the right hand which does leave much leeway for the insertion of rubato or mannerisms. Koczalski was considered one of the greatest interpreters of Chopin's music and one of the greatest pianists of his time, but he is mostly unknown today. These discs are among the most important surviving documents of the Chopin tradition.

Frederic Lamond (1868-1948) was a Scottish pianist and Liszt pupil. In his day, until he was supplanted by Artur Schnabel, he was regarded as the pre-eminent Beethoven pianist and his disc of the 'Appassionata' Sonata is free of mannerisms. His roll of Liszt's third Liebestraum is full of melody-delaying and his tempo is on the slow side.

Theodor Leschetizky (1830-1915) was a Polish pianist, teacher and composer. From an early age he was recognised as a prodigy and, after studying in Vienna with Carl Czerny (Beethoven's pupil) and Simon Sechter, he became a teacher at the age of fourteen. By the age of eighteen he was a well-known virtuoso in Viennese music circles. Besides performing, he became a very influential piano teacher, first at the St Petersburg Conservatory, which he co-founded with Anton Rubinstein, and subsequently in Vienna.

His pupils included many of the renowned pianists of their time, such as, Fanny Bloomfield-Zeissler, Katharine Goodson, Ignaz Friedman, Ignacy Paderewski, Artur Schnabel, Alexander Brailowsky, Ossip Gabrilowitsch, Benno Moiseiwitsch, Mark Hambourg, Elly Ney, Severin Eisenberger and Mieczyslaw Horszowski. Several pupils also became noted teachers, including Isabelle Vengerova, Anna Langenhan-Hirzel, Richard Buhlig and Czeslaw Marek. Leschetizky was also a composer, having under his name over seventy piano pieces, two operas, several songs and a one-movement piano concerto. Leschetizky made no discs but he made some piano rolls of his own compositions and a roll of the Chopin Nocturne in D flat major opus 27 no. 2. His playing of the Chopin Nocturne has plenty of melody-delaying, first beat agogic accents, rubato, and arpeggiata of the right-hand two-note chords, as well as a number of bass doublings. The overall impression is of a very old-fashioned performance.

Mischa Levitzky (1898-1941) (also spelled Levitzki) was a leading American pianist of his day, made numerous transcriptions and composed a number of attractive salon pieces.
Levitzky studied piano in Warsaw with Aleksander Michalowski, making his début at the age of eight in Antwerp. He studied from 1906 until 1911 at the Institute of Musical Art in New York, where he was a pupil of Sigismund Stojowski. Levitzky completed his piano studies in 1915 at the Berlin High School for Music, working with Ernst von Dohnányi, where he received the Mendelssohn Prize. By this time he had performed throughout Europe and Scandinavia. He made his American début in New York in 1916, then made his permanent home in the United States and later became an American citizen.
Levitzky gave concerts worldwide up until the time of his death. He made a roll of his composition 'The Enchanted Nymph' in which his playing had great charm, a degree of melody anticipation and a Viennese waltz lilt. He made a number of discs. Because he died in his early forties, at a time when America was pre-occupied with the Second World War, he was largely forgotten after his death.

Georg Liebling (1865-1946) was a German pianist and Liszt pupil. He made a Liszt disc and two Liszt rolls, the Hungarian Rhapsody no. 4 and the Waltz from Faust. He probably performed this rhapsody at a Liszt masterclass on 10 August 1885. Both performances are very free and full of mannerisms.

Nicholas Medtner (1880-1951) was a Russian/English pianist and composer. He recorded a number of his own compositions on roll and disc. They show no mannerisms.

Sophie Menter (1846-1918) was a German pianist and was one of Liszt's two celebrated female pupils, the other being Vera Timanoff. Menter did not make any discs but made a number of Liszt rolls, including a roll of the Liszt/Mendelssohn 'On Wings of Song' in which she used a noticeable degree of melody delaying.

Aleksander Michalowski (1851-1938) was a Polish pianist and was one of the first

pianists to record on disc. He was taught by Ignaz Moscheles (Beethoven's disciple and friend of Mendelssohn and Chopin) and Carl Reinecke, and then by Carl Tausig (Liszt's greatest pupil). He later sought advice on Chopin interpretation from Chopin's pupil Carl Mikuli and also from Liszt (who enthusiastically endorsed his performance of Chopin).
Michalowski spent most of his life as a teacher in Warsaw. He taught Wanda Landowska, Mischa Levitsky and Vladimir Sofronitsky and also gave some lessons to Heinrich Neuhaus. In 1905 he made discs of the Chopin A major Polonaise and C minor Prelude, the Schubert/Liszt Soirées de Vienne, and of his paraphrase of the 'Minute' Waltz. In the Schubert/Liszt he captures the subtle Viennese lilt, displays his virtuosity, and at one point uses arpeggiata several times.

José Vianna da Motta (1868-1948) was a Portuguese pianist, editor and Liszt pupil. He made Liszt discs and Liszt rolls and a roll of Chopin's Scherzo in E major which was sensitively played.

Vladimir de Pachmann (1848-1933) was one of the first to record on disc and roll and was the earliest-born pianist to leave a sizeable legacy of readily available discs. He was reputed to be an extremely sensitive artist and the greatest Chopin player of his time. He met Liszt several times and they heard each other play Liszt's compositions. Liszt greatly admired Pachmann's playing especially of Chopin's compositions. After one recital by Pachmann, Liszt said that the audience had just heard how Chopin himself played. Pachmann's discs and rolls show his playing to be full of mannerisms and rubato and at times erratic. He gives a sensitive and somewhat mannered performance on roll of Liszt's La Leggierezza which may give us some idea of the performing style that Liszt approved of in the performance of his own compositions.

Ignacy Paderewski (1860-1941) was a Polish pianist and composer. He made numerous discs and rolls of compositions by Chopin and Liszt and of his own compositions. Arpeggiata is very much in evidence, exceeded only, perhaps, by his pupil Ernest Schelling.

Egon Petri (1881-1962) was a German/American pianist of Dutch background. He was a pupil of Busoni and specialised in the works of Bach, Liszt and Busoni. He made a roll of Liszt's Fountains of Villa d'Este.

Joseph Pizzarello (18??-?) made a cylinder recording in 1898 of the Chopin Nocturne in F sharp major opus 15 no. 2. This is 'a very rare 19th Century recording of a piano solo on an extremely rare record from Gianni Bettini's New York City phonograph laboratory. In the 1890's, the brilliant and inventive Gianni Bertini operated his New York phonograph laboratory (110 Fifth Avenue) into which he was able to bring many of the city's greatest social and artistic luminaries. Hundreds of priceless recordings were created in his studios using his customized recording equipment. Only a very few of his premium-priced commercial recordings survive today. Bettini brought many of his best records with him to Europe, where it is believed most were destroyed during the First

World War. Practically a fixture for accompaniment purposes, during this time the piano was seldom highlighted in solo recordings. In part this was due to a feeling that the piano recorded weakly, especially in the lower ranges – a perception that Bertini, who with his characteristic Italian accent announces this selection, demonstrates was not necessarily so.

In this copy, the cutting (duplicate) phonograph was switched off before the final note had finished, creating an accelerating pitch effect.' The Catalogue of the National Conservatory (1894-95) (on-line) shows that the then Director was 'Dr Antonin Dvorak', that at the head of the list of piano teachers was the celebrated Liszt pupil 'Mr Rafael Joseffy' and that 'Monsieur Joseph Pizzarello' taught 'Solfeggio' and was the 'Accompanist'. No other details of Joseph Pizzarello were shown and in particular his years of birth and death are unknown to the present writer. The importance of this cylinder recording is that it was made in the nineteenth century and is one of the earliest solo piano recordings to have come down to us. Pizzarello used a large amount of melody anticipation and a medium amount of arpeggiata. So far as the pedalling in the performance captured on the cylinder recording is concerned, it was not possible to deduce anything definite because of the thinness of the recorded sound.

Francis Planté (1839-1934) was a French pianist and was France's most important pianist in the nineteenth century, after Chopin. He started his concert life at the age of seven in Paris when Chopin was also performing and would have heard Chopin play. During the 1860s he played duets with Liszt and Saint-Saëns. He recorded some discs at the age of eighty-nine. These included a number of the Chopin études and show his playing to be crisp, accurate and lacking in romantic indulgences.

Lev Pouishnov (1891-1959) was a Russian pianist. He made a number of piano rolls of Debussy's piano works and a roll of the Naïla Waltz by Delibes/Dohnányi.

Sergei Prokofiev (1891-1953) was a Russian composer and pianist and one of the major composers of the twentieth century. His piano style exploited the percussive possibilities of the piano. Prokofiev was the soloist with the London Symphony Orchestra, conducted by Piero Coppola, in the first recording of his third piano concerto, recorded in London in June 1932. He also recorded some of his solo piano music, including his Suggestion Diabolique and some of his Visions Fugitives, in Paris in 1935.

Raoul Pugno (1852-1914) was a French pianist noted for his Chopin interpretations and was also a composer. He cut his first discs in 1903 and thus was the second pianist, after Alfred Grunfeld, to cut discs. He recorded twenty sides but they are said to be barely listenable because they were cut on a defective turntable. He also made a piano roll of the Chopin Nocturne in F sharp major opus 15 no. 2. Pugno thought this nocturne was habitually played too fast. 'The tradition was passed on by my teacher George Mathias who himself studied it with Chopin and it seems to me that the metronome marking would correspond better to a bar at 4/8 than the 2/4 time indicated. I played it at 52 to the quaver.'

Sergei Rachmaninoff (1873-1943) was a Russian/American pianist and composer. He was active as a concert and recording artist up until his death and was the first major composer/performer to leave a large number of his compositions on record. He recorded

all four of his piano concertos and his Rhapsody on a Theme of Paganini, after the adoption of electrical recording. Prior to 1925 he recorded a number of his preludes, etudes and transcriptions on disc and roll. His rhythmic incisiveness and control, his accuracy, his prominent voicing of melody notes and within chords, are in evidence. He also used rubato and mannerisms including arpeggiata, as in the eighteenth variation of his Rhapsody.

Maurice Ravel (1875-1937) was a Basque French composer and pianist of the impressionist period, known especially for the subtlety, richness and poignancy of his music. Although not a prolific composer, his piano, chamber and orchestral music have become staples of the concert repertoire. Ravel made a number of rolls of his own compositions including the Toccata from Le Tombeau de Couperin, Oiseaux Tristes from Miroirs, Pavane pour une Enfante Défunte, Sonatine, Jeux d'eau, La Vallée des Cloches, Ondine and Le Gibet from Gaspard de la Nuit, and Valses Noble et Sentimentales.

Carl Reinecke (1824-1910) was a German pianist. He is best known these days, if at all, as a composer, but he was the oldest pianist to commit any performance to a recording. He made no acoustic discs but made a number of rolls including a recording in January 1905 of the Beethoven Ecossaise in E flat. This was one of the first reproducing piano rolls ever made. Reinecke was eighty-one at the time and his life overlapped three years with that of Beethoven himself. Reinecke's performance captures the character and spirit of the dance and shows a certain freedom of rhythm including the breaking of chords and parts from each other.

Alfred Reisenauer (1863-1907) was a pianist, born in Norway, and was a Liszt pupil for several years. He did not make any discs but made three Liszt rolls. He also recorded the Chopin Berceuse on roll. His playing was rhythmically very free.

Moriz Rosenthal (1862-1946) was a Polish pianist. He was a Liszt pupil and often heard Liszt play the works of Liszt and Chopin. Rosenthal made a number of Liszt discs but did not make any Liszt rolls. He playing had brilliance, perfection and charm. His disc of the A flat étude from Chopin's 'Trois Nouvelles Etudes' is full of exquisite expression and rubato. His playing contained mannerisms.

Bertrand Roth (1855-1938) was a German pianist and Liszt pupil. He did not make any discs but made a number of Liszt rolls.

Arthur Rubinstein (1887-1982), Polish-American pianist, (born Artur) was not related to Anton Rubinstein. Like Claudio Arrau, Arthur Rubinstein had a very wide repertoire, had an exceptionally long and celebrated career both as a concert and a recording artist, and was an important link between the old and the modern schools, although it seems neither of them ever practised melody-delaying or arpeggiata. Arthur Rubinstein became principally known for his interpretations of the piano concertos and piano music of Chopin although he performed and recorded Schumann, Liszt, Brahms and Grieg. His recordings of Chopin were widely circulated and admired and his playing of Chopin was

noted for its refinement and delicacy, and even a certain coolness, with a complete
absence of mannerisms

Camille Saint-Saëns (1835-1921) was a French pianist and composer and was a close
friend and musical colleague of Liszt who admired his playing of Liszt's piano works.
Saint-Saëns recorded on roll a number of his own compositions as well as the Chopin
Nocturne in F sharp major opus 15 no. 2. He recorded nothing on disc except a vocal
accompaniment. Saint-Saëns often stated that he disliked 'expression' but his rolls show
that in his own playing he used a fair degree of melody-delaying and indeed rubato.

Vassily Sapellnikoff (1868-1941) was a Russian pianist. He was a pupil of Sophie
Menter (herself a pupil of Liszt) and was a close friend of Tchaikovsky who approved of
him as an interpreter of his works. Sapellnikoff made rolls of the Liszt Spanish
Rhapsody and Liebestraum no. 1. He promoted Tchaikovsky's first piano concerto and
recorded it on disc in 1926. His playing was refined and avoided extreme pyrotechnics
and he used arpeggiata in the top chords of the introduction and throughout the second

subject of the exposition. He made discs of Tchaikovsky's Humoreske, Balakirev's Mazurka no. 3, Liadov's Musical Snuff Box, Mendelssohn's Scherzo in E minor, the Wagner/Liszt Spinning Song and his own Gavotte opus 3. His playing was crisp, natural and melodious.

Emil von Sauer (1862-1942) was a German pianist and composer and Liszt pupil. He recorded a number of Liszt rolls and, towards the end of his life, recorded both Liszt piano concertos on disc.

Xaver Scharwenka (1850-1924) was a German pianist and composer. He met Liszt at fairly regular intervals during the 1870s and 1880s and often travelled down to Weimar to mix in Liszt's circle. He attended Liszt's masterclasses at Weimar in 1884 but does not seem to have performed at them. His roll of Liszt's Ricordanza shows his playing to have been refined and musical. He recorded his famous Polish Dance in E flat minor on disc and roll.

Ernest Schelling (1876-1939) was an American pianist. He was a pupil of Paderewski and even outdid his teacher's use of arpeggiata. He made rolls of the Liszt Sonata, some of the Chopin nocturnes, and a number of his own compositions. His playing in his roll of the Chopin etude opus 25 no. 3 in F major treated it extremely musically.

Artur Schnabel (1882-1951) was an Austrian pianist, composer, teacher and editor. He studied piano with Theodor Leschetizky and composition with Eusebius Mandyczewski who was a friend of Brahms. He specialised in the performance of the piano music of Beethoven, Schubert and Brahms. At the time the Schubert piano sonatas were not widely known and Schnabel helped to make them better known. He was the first pianist to record the complete Beethoven Sonatas and his playing was based on a scholarly analysis of the original sources and a reluctance to accept piano playing 'traditions'. His elaborately footnoted edition of the Beethoven Sonatas was celebrated in its day and is still highly regarded. He also recorded the five Beethoven piano concertos. Schnabel's

tempos in the fast movements of the Beethoven Sonatas tended to be on the fast side and in the slow movements on the slow side. Schabel's playing overall was noted for its intellectuality and spiritual profundity and it contained no nineteenth century mannerisms.

Alexander Siloti (1863-1945) was a Russian/American pianist, of Italian ancestry, and was a Liszt pupil. He did not make any commercial discs but made two Liszt rolls.

Solomon (1902-1988) was an English pianist. He was regarded in his day as one of the leading performers and recording artists especially of the works of Beethoven. His playing had precision and clarity and was devoid of mannerisms. He made a wonderful disc of the Chopin Berceuse. His career was unfortunately cut short by illness.

Benhard Stavenhagen (1862-1942) was a German pianist and composer and was a Liszt pupil. He did not make any discs, except possibly a Chopin disc since lost. He made a number of Liszt rolls in which his playing was rhythmically free and contained many mannerisms.

Constantine von Sternberg (1852-1924) was a German pianist and Liszt pupil. He did not make any discs. Nor did he make any Liszt rolls.

Vera Timanoff (1855-1942) was a Russian pianist and was one of Liszt's two celebrated female pupils, the other being Sophie Menter. Timanoff did not make any discs but made one Liszt roll, of the first Hungarian Rhapsody. If this very early, and very rare, roll accurately represents her playing, then it was very rhythmically free in this piece. Timanoff also made a number of rolls of the compositions of Russian composers, including her former teacher Anton Rubinstein.

Josef Weiss (1864-1918) a German/Hungarian pianist and is said to have been a Liszt pupil. He made Liszt discs and Liszt rolls and his recorded playing is said to have been erratic.

RECORDING METHODS

All records made before 1925 were made by the acoustic process. An upright piano, with all possible covering removed, was backed up to a horn. The sound was funnelled to a diaphragm attached to a needle which etched the sound waves onto a rotating wax cylinder or disc. Owing to the lack of microphones, or any electrical amplification, the pianist in the early days was instructed to play as loudly as possible with little or no shading and to restrict the use of the pedal when the hands were close together. Upper and lower sound frequencies were practically non-existent. Early recordings, even with all these limitations, can still give us a reasonably accurate picture of many aspects of a pianist's interpretation.

In the early days the gramophone was considered to be little more than a toy and the great artists of the time did not want to descend to its perceived level to make recordings. Not until the great singers Caruso, Melba and Patti released discs and extolled the virtues of the gramophone did it appeal widely to other musicians of the first rank. The singing

voice, especially the tenor voice, recorded remarkably well with this primitive process.
Piano recordings before 1910 were not very successful, however, and most discs from this time used the piano as an accompaniment to a singer. From about 1910 many of these technical problems were solved and there was an improvement in recorded sound.

Editing did not exist in those days and tape splicing was many years in the future. Minor fingerslips, and some major ones, were left in and listeners accustomed to modern-day recorded perfection often receive a jolt at first. Those who attend many live recitals, however, quickly adjust to the relatively low number of missed notes by the early recording artists.

Another drawback was the short playing time. A ten inch 78 rpm disc ran for 3½ minutes and a twelve inch disc for 4½ minutes. Longer pieces were spread over the necessary number of sides and, in practice, most pieces recorded fitted on one side without interruption.

From the late 1940s, 78 rpm discs were gradually replaced by 33 rpm and 45 rpm discs,
and from the late 1980s these were, in turn, gradually replaced by compact discs known
as CDs. Many historically or artistically significant recordings have over the years been
transferred in turn to later disc mediums.

Pianists between 1905 and about 1930 also made reproducing piano roll recordings.

REGULATION

Periodic regulation of the action of a piano is essential. This involves levelling the keys,
fixing any broken action parts and setting up each action part to its correct position. A
properly regulated piano has a uniformly graduated touch response and tone throughout
its compass. Regulation should be done by a qualified piano tuner.

REISENAUER

Alfred Reisenauer (1863-1907) was born in Königsberg, Norway, on 1 November 1863
and died in his hotel room at Libau in Russia on 3 October 1907 after giving a dazzling
recital.

He studied with Köhler as a young boy, then studied with Liszt from the age of twelve
and made his début in Rome in 1881. With a gap of some years, during which he studied
law in Leipzig, he was a pupil of Liszt. After Liszt's death in 1886 he resumed his
concert career. In his brief career he gave over 2,000 concerts. Like other prominent
Liszt pupils, Reisenauer became addicted to alcohol and while on tour he consumed
massive quantities of champagne.

Reisenauer's playing was characterised by scholarly insight as well as brilliant execution.
He was known around the world as one of the most brilliant of the later pupils of Liszt.
His numerous piano tours took him to many countries including Siberia and Central Asia.
George Bernard Shaw heard him in London in 1892 but considered he had acquired a
huge superfluity of technical power which he was resolved to take out in speed rather

than in thought. Reisenauer returned to London in 1896 when he played Beethoven's piano concerto no. 3 in C minor at a Philharmonic concert. He taught at the Leipzig Conservatory from 1900 to 1906 and appeared with the Philadelphia Orchestra in 1905.

Alfred Reisenauer composed piano pieces and over one hundred songs. His pupils included Clarence Adler, Sergei Bortkiewicz, Josef Pembauer jnr, Anna Schytte and Sigfrid Karg-Elert. He made no discs but made three Liszt rolls: Hungarian Rhapsodies nos. 10 and 12 and 'Maiden's Wish' (after Chopin).

RELAXATION

Before a performance, and from time to time during practice, a pianist should drop both arms loosely beside the body and relax all the muscles of the body consciously and

slowly from the toes, up the legs, torso, shoulders and neck, and then from the tips of the fingers, up each arm to the shoulders and neck.

REMOVAL

The removal of a piano should be carried out by an expert piano removalist because specialised manpower and equipment are needed. Pianos are heavy, yet delicate, instruments and piano removalists have developed special techniques for transporting both grands and uprights to prevent damage to the case and to the piano mechanism. A grand piano may in some respects be easier to move than an upright piano because its legs can usually be removed.

REPEATED NOTES

When notes are repeated in a short-long sequence (dotted rhythm) the first note is normally played more lightly (softly) to enable the rhythm to come out crisply. Similarly the two short notes or chords in the polonaise rhythm are played more lightly (softly).

Repeated notes in a melody are normally not played at the same dynamic level but with a nuance of a crescendo, or a diminuendo, or a swell effect. It is not necessary to change fingers with slow repeated notes.

REPEATS

The whole question of whether one should plays the marked repeats in the piano compositions of Haydn, Mozart, Beethoven, Schubert and later composers is a vexed one. The rule in piano examinations is not to play any repeats but this is for practical reasons.

Classical composers usually marked a repeat of the exposition in a sonata-form first movement. This seems to have been because, in the early days of the sonata form when listeners were not used to the sonata form, the repeat of the exposition impressed on the listener the structure and thematic material and assisted the listener to understand the piece as well as to enjoy again the music contained in the exposition. Classical

composers also, presumably for the same reasons, marked repeats of the recapitulations.
Composers eventually omitted the repeat mark for recapitulations and even where the
recapitulation is marked to be repeated it is rare for a pianist to play the repeat.

In the first movement of Beethoven's Sonata in C minor opus 13 'Pathétique', because of
the absence of a dal segno repeat sign either at the commencement of the Grave or at the
commencement of the Allegro, it has been proposed that, contrary to the more usual
practice, the repeat of the exposition should include the opening Grave. It has been
suggested that the fact that the Grave theme appears later in the movement supports the
proposition.

The transition back to the repeat of the exposition in the first movement of Chopin's
Sonata in B flat minor opus 35 contains an ugly harmonic progression which encourages

pianists to omit the repeat. In the transition in Schubert's Sonata in B flat major there are several bars which seem out of place and this circumstance also encourage pianists to omit the repeat. A similar problem does not arise in Chopin's Sonata in B minor opus 58.

In the Minuet and Trio of classical compostions the repeats are usually observed although the repeats in the Minuet the last time around are usually omitted.

In the final movement of Beethoven's Sonata in F minor opus 57 'Appassionata' the repeat is almost invariably played. This was recommended by Tovey and it seems essential for the dramatic structure of the movement and to highlight the final coda. The same comment might apply to the final movement of Beethoven's Sonata in C sharp minor opus 27 no. 2 'Moonlight'.

Brahms seems to have accepted the practice of omitting repeats in his compositions when the particular composition had become well known.

REPRODUCING PIANOS

Reproducing piano roll recordings represent actual performing styles from 1905 up to about 1930. They do this more accurately than discs because of the restrictions on performing styles which were necessarily imposed for satisfactory recording on the old acoustic 78rpm discs. In optimum conditions a reproducing piano roll recording gives a musical result that cannot easily be distinguished from a live concert hall performance.

Reproducing piano roll recordings give us a solid link with nineteenth century performing practice and a fascinating aural record of how the celebrated pianists of the time in fact played. Reproducing pianos and their rolls were able to reproduce accurately not only the notes and tempi but also the precise dynamics and pedalling employed by the recording artist. The roll companies, such as Welte, obtained written testimonials at the time from the recording artists stating this.

'Fashions in piano playing, as in clothes, continually change, but great piano playing

remains such irrespective of style and period, and is worth preserving wherever possible.
[The Welte-Mignon recordings present] on the whole a more leisurely, personal, intimate
and freer style than that common to our day.' (Rafael Kammerer, The American Record
Guide, February 1961)

'There can be no question that the Welte-Mignon library is an indispensable adjunct to
the study of the history of musical performance. In the overall view it records the
continuous change in styles of musical interpretation and performance. It gives us the
playing of individual pianists, and serves to place and group them in their particular
historical eras. In some cases it provides the only clue as to what the playing of certain
pianists of the past was like, and it permits evaluations and comparisons that would
otherwise be impossible. It affords a revealing glimpse of the manner in which
composers performed their own works. In short, the Welte-Mignon opens a window on
the past. ... It is a documentation that no historian can afford to neglect. Nor is the value

of Welte recordings only historical. They also provide a very real and present pleasure in enlarging the scope of every music lover's experience.' (Albert Goldberg, Critic Emeritus, Los Angeles Times, 1970) This quotation and the previous one come from the frontispiece to Smith and Howe. The reference to Welte-Mignon may, of course, be extended to the other makes of reproducing pianos and rolls.

'From January of 1905 into 1914, a total of some 1,950 titles were recorded [byWelte-Mignon]. The most fruitful and noteworthy period, at least in the number and prestige of the classical artists, came in the first year, 1905, and in the first four months of 1906 before Edwin [Welte] left for the States. Partial credit for the initial success belongs to Hugo Popper. He met with Karl Bockisch and Edwin Welte of the famous firm of M. Welte & Sons of Freiburg. These three men agreed to work together on a certain project. They envisioned a wonderful thing: a self-contained reproducing piano which would record and then play again all the compositions of the great masters; an instrument which could record and reproduce the temperament and characteristics of the world's foremost pianists. Truly this was an admirable idea, but it was very hard to see how this would be carried out in actual practice. If such a device could be made it would mean that the playing of artists – something which would normally vanish in the air – would be preserved so as to be available to the most distant people in future centuries. The inventors achieved a wonderful cultural success through the creation of the incomparable Mignon instrument – truly a work of magic – which reproduced the musical geniuses for all generations to enjoy.

Now arose another problem which could only be solved in a very delicate way: how would the most prominent musicians and musical masters receive the Welte-Mignon? The inventors' minds had done something wonderful. Good! Wouldn't the prominent composers and the famous pianists be distrustful of a competitor? Would they look with interest on the Mignon, or would they turn away from it so that it would be unsuccessful

and soon forgotten? Hugo Popper was a man of charm and courtesy. He was the right one to interest the artists in the new invention and present the Mignon from its most favorable viewpoint.

The greatest pianists followed Hugo Popper's invitation to come to Leipzig. They all heard and liked the Mignon – and they became eager to give a part of their own performance to this instrument. In the recording salon of Popper & Company in Leipzig many of the foremost pianists of the world met. Their recommendations, thoughts and emotions about the Mignon were all inscribed in a book which stands as a document of honor to the inventors.' (Source: Smith & Howe)

The more common, and much less expensive, player pianos and their rolls were unable to reproduce the recording artist's own dynamics or pedalling. The 'pianist' could, however, provide his or her own pedalling and use devices to vary the tempo and dynamics. The first player piano, called a 'pianola' was put out in the late 1890s by the same Aeolian company which later put out the Duo-Art reproducing piano and rolls. Not long before that Aeolian had put out a 'push-up' device (robot pianist). The player piano could also be played 'normally', was more convenient and soon superseded the 'push-up' device.

The same sequence of events later occurred with the ‘vorsetzer’ and the reproducing piano. Each of the various player piano brands became popularly known as a ‘pianola’ much as the vacuum cleaner came to be called a ‘hoover’. We are here only concerned with the player piano’s aristocratic cousin the reproducing piano as it was the only one which could reproduce the recording artist’s dynamics and pedalling.

The main reproducing piano and reproducing roll companies were Welte, Triphonola (Hupfeld), Duo-Art (Aeolian) and Ampico. Welte and Triphonola were German, and Duo-Art and Ampico were American. The name ‘Ampico’ was an acronym derived from ‘American Piano Company’.

Reproducing pianos and their rolls were manufactured and issued from 1905 to about 1930 but production thereafter virually ceased. This was occasioned by the Great Depression and the increasing popularity of cheaper and more convenient music making. This occurred through the increasing popularity of radio and the introduction of electrically recorded discs which by 1930 had superseded the old acoustic discs. Reproducing piano recordings were very popular in their day but they were then largely forgotten, ignored or treated as a passing curiosity. Besides being of unique value as evidence of past performing practice, and thus fascinating historically, they are also fascinating musically in their own right.

Denis Condon of Newtown, Sydney, is a world authority on reproducing pianos and rolls. His collection has over eight thousand reproducing piano rolls, about four thousand being classical and the remainder being dance music. It is not the largest collection in the world but is the most important because of the historical importance of the classical component. He has laboured unremittingly in this field for well over fifty years and he was the first to take any interest in, or make any attempt to preserve, this valuable cultural heritage. He has done this by acquiring reproducing pianos, piano rolls, books and catalogues, and equally importantly, by rebuilding, restoring and maintaining the pianos,

skills he has had to learn for himself. He has always generously shared his knowledge and enthusiasm with others and has for many years promoted the enjoyment of reproducing piano music through regular bi-monthly evening ‘performances’ at his studio in Newtown, Sydney.

REUBKE

Julius Reubke (1834-1858) was born at Hausneindorf and studied at the Conservatory in Berlin. In 1853 his compositional and pianistic talent had so impressed Hans von Bülow that Bülow personally recommended him to Liszt. Reubke arrived at Weimar in 1856 and the twenty-one year old rapidly became a favourite among the Liszt pupils at the Altenburg. There he wrote and performed his piano sonata in B flat minor which is influenced by the Liszt Sonata and is dedicated to Liszt. It was published after Reubke’s death. Reubke’s piano sonata is in one movement with a central Andante maestoso and a scherzo (allegro agitato) recapitulation. Reubke also wrote and performed his organ sonata which is an established part of the organ repertoire.

Reubke's performance of his piano sonata at the Altenburg was recalled by Richard Pohl:

'Playing us his sonata, seated in his characteristically bowed form at the piano, sunk in his creation, Reubke forgot everything about him; and we then looked at his pale appearance, at the unnatural shine of his gleaming eyes, heard his heavy breath, and were aware of how wordless fatigue overwhelmed him after such hours of excitement – we suspected then that he would not be with us for long.'

On hearing of Reubke's early death from tuberculosis, Liszt wrote a letter of condolence to Julius's father, Adolph Reubke, the well-known organ builder:

Weimar, June 10, 1858
Dear Sir
Allow me to add these few lines of deepest sympathy to the poem by Cornelius which lends such fitting words to our feelings of sorrow. Truly no one could feel more deeply the loss which Art has suffered in your Julius, than the one who has followed with admiring sympathy his noble, constant, and successful strivings in these latter years, and who will ever remain true to the memory of his friendship – the one who signs himself
with great esteem
Yours most truly
F. Liszt

American pianist and Liszt pupil, William Dayas (1863-1903), performed Reubke's Sonata at a Weimar masterclass in 1885 in the presence of Liszt who was visibly moved.

Reubke's organ and piano sonatas have both been recorded on CD.

RISLER

Edouard Risler (1873-1929) played the Liszt Sonata at the Liszt Centenary at Heidelberg in 1912.

Saint-Saëns wrote: 'If a prize must be awarded, I should give it to Risler for his masterly interpretation of the great Sonata in B minor. He made the most of it in every way, in all its power and in all its delicacy. When it is given in this way, it is one of the finest

sonatas imaginable. But such a performance is rare, for it is beyond the average artist.
The strength of an athlete, the lightness of a bird, capriciousness, charm, and a perfect
understanding of style in general and of the style of this composer in particular are the
qualifications needed to perform this work. It is far too difficult for most virtuosi,
however talented they may be.'

Some sources suggest that Risler was a Liszt pupil, but he was only thirteen years of age
when Liszt died and is not mentioned by Göllerich. Risler studied with Liszt pupils
Stavenhagen and d'Albert but he never recorded the Liszt Sonata.

ROSEN

A number of extracts form Charles Rosen's book 'Piano Notes' (Penguin Books, 2002)
are set out, in slightly edited form:

'Chapter 1 Body and Mind

There is no such thing as an ideal pianist's hand. Not only the individual shape of the hand counts, but even the whole corporal shape. That is why there is no optimum position for sitting at the piano, in spite of what pedagogues think.

Setting the extraordinary technical difficulty of the music of Domenico Scarlatti and Bach against the keyboard music of the later part of the century, one might think that keyboard technique had deteriorated. In fact, the market for piano music had expanded.

Technical difficulty is often essentially expressive. The sense of difficulty increases the intensity.

The unthinking, unplanned performance - and this is an incontrovertible fact of modern concert life – is generally far less spontaneous, much more the prisoner of habit, than one that questions the traditional point of view, in which the performer questions his own instincts.

Chapter 2 - Listen to the Sound of the Piano

Although string and wind players are used to listening to themselves, pianists forget to do so and have to be reminded.

The tone colour of the extreme bass and the tone colour of the extreme treble of the piano are very different.

When performing Bach and Bartók, different muscles come into play. The legato touch will not be the same in Beethoven and Debussy.

Chapter 4 – Conservatories and Contests

For amateur or professional, the life of a pianist is more rewarding the larger the repertory.

Sight-reading comes more easily to some pianists than to others but it is an art that is
developed almost entirely by practising it.

Exploring repertoire: for a pianist who begins to play at the age of four, not to have done
all this by the age of twenty is to create a handicap that will last for the rest of life.

It is often effective and advantageous to play a work at the wrong tempo.

A pupil should decide on a tempo not because it is accepted by the academy, but because
it suits his or her individual sensibility.

The greatest teacher does not impose an interpretation but tries to find the way the pupil
wishes to play and to improve the effectiveness of the interpretation.

Most tolerant of all are composers who are happy to come upon a new form of
interpretation of a familiar piece.

Chapter 5 – Concerts

Playing in public not only isolates the pianist, it isolates and objectifies the work of music,
and turns the performance into an object as well. A public performance is irretrievable.
In public one plays for the music.

The less one is aware of the audience the greater the chance of a deep immersion in the
music that results in a more satisfactory performance.

What makes for success is the intensity of listening, the heightened attention awakened to
the public.

Chapter 6 – Recording

It is sometimes mistakenly thought that the more echo or resonance in a hall, the less
pedal one should use, but in a hall with a warm, rich acoustic, the effect of the pedal adds
to the resonance and gives greater fullness.

Overpedalling, where there is little resonance or echo and therefore too much clarity, is
disturbing. It blurs the lines and adds unwanted harmonic ambiguities.

A unity of interpretation requires a large-scale view of the tempo, even when there is a
great deal of rubato, or changes of speed, and requires a control of tone color to hold the
piece together.

Chapter 7 – Style and Manners

In the 1940s and 1950s the academic way of playing Bach, by those who persevered with
him on the piano in the teeth of the propaganda for the harpsichord, was one of sober

restraint. This approach was sanctified by the teaching of the academy. In playing a fugue it was always thought to be important to bring out every appearance of the theme, with the other voices held to a subsidiary dynamic level. In this way a fugue was realized as a series of mezzo forte entries of the theme, extracted like plums from the texture which formed a background cake of neutral flavor. The principal interest in Bach's fugues lies not in the main theme but in the way it combines with the interesting motifs of the other voices, themselves often derived from the theme itself.

The few examples of fingering that have come down to us from Bach himself show that
his style of playing was considerably more detached and highly articulated than what we
are used to today.

So far as Haydn and Mozart are concerned, my own taste goes to a performance that
preserves the detached articulation intended. The quality of the music is enhanced by this
fidelity to the phrasing.

Historical purity is not the most important goal of a performance, particularly when we
consider that we can never be sure we are getting it right.

The rule of eighteenth-century notation, still valid in Beethoven's time, was that a note
before a rest was generally played with less than its written value, never more.

It is evident that each historical change of style brings with it a change in piano technique.

Sergei Prokofiev exploited the dry percussive sonorities of the instrument as no one had
done before. His most remarkable work consists of his earliest pieces especially those
that combine dry attacks with a delicate lyricism. If the invention of a new and original
style of pianism is the criterion, Prokofiev's masterpiece is the Visions Fugitives, a cycle
of twenty miniatures.

Taste is a matter of will power. To appreciate a new and difficult style takes an act of
will, a decision to experience it again.

Postlude

Equal temperament obliterated the sense of the direction of modulation. The dominant
was a source of drama and of raised tension. The subdominant was a resolving force and
a potential source of lyricism. The piano helped to confirm the full hierarchical system of
tonality in the late eighteenth century and conspired to destroy authentic classical tonality
chromatically from 1830 to the first decades of the twentieth.'

ROSENTHAL

Life

Moriz Rosenthal (1862-1946) was born in Lemburg, now Lwow, in Poland, on 18 December 1862 and died in New York on 3 September 1946. At the age of eight he commenced his piano studies under Galoth who did not pay much attention to technical ability but allowed his pupil the greatest freedom in sight reading, transposition and modulation. In 1872 Rosenthal became a pupil of Karol Mikuli who trained him along more academic lines. Mikuli had been a pupil of Chopin and had edited his piano music.

On the advice of Rafael Joseffy, Rosenthal was sent to Vienna where he became a pupil of Joseffy who gave him a thorough grounding in Mendelssohn and Liszt. A tour through Romania followed when he was fourteen.

He was taken to Liszt in 1876, as a boy of fourteen, and he remained at the centre of Liszt's circle until Liszt's death. Rosenthal enjoyed special privileges as a Liszt pupil and Liszt often gave him private lessons at the Villa d'Este in Tivoli, near Rome, when Liszt stayed there. As Liszt's pupil Rosenthal made appearances in St Petersburg and Paris.

In 1880 Rosenthal qualified to take the course in philosophy at the University of Vienna and on completion, six years later, he resumed his piano career, achieving success in Leipzig, England and the United States. In collaboration with Ludvig Schytte he published a 'School of Advanced Piano Playing' in Berlin in 1892. He performed Liszt's Sonata in the early years of the twentieth century. He was appointed Kammervirtuose to the Emperor of Austria in 1912 and was guest professor at the Curtis Institute in 1928.

He played a golden jubilee recital in New York in 1938 and settled there until his death. From 1939 he taught in his own piano school in New York, assisted by his wife, the concert pianist Hedwig Kanner-Rosenthal. By that time he had given about 4,000 concerts including many hundreds of works. He wrote virtuoso transcriptions for his own use. Most critics wrote of his perfect execution and style, and throughout his career he was respected and admired for his general culture and wit as well as for his piano playing.

The noted pianist and musicologist Charles Rosen was one of his pupils and he relates several anecdotes about Rosenthal in his book 'Piano Notes: The World of the Pianist'. Rosenthal issued an edition of the Liszt Sonata and made Liszt discs but did not make any Liszt rolls. He never recorded the Sonata.

Rosenthal wrote: 'How did Liszt play? Like no one before him, and probably like no one after him. When I was still a boy and went to see him in Rome for the first time, he used to play for me in the evening for hours on end – nocturnes by Chopin, his own

études – everything he played had a gentle dreamlike quality, and I was astonished at the fabulous delicacy and perfection of his touch. The ornaments were as delicate as a spider's web or the veins in precious lace. After what I heard in Vienna I thought no fingerwork could surprise me any longer, since I had, after all, studied with Joseffy, the greatest master of this art. But Liszt was more marvellous than anyone else I have heard, and there were other surprises too which he had up his sleeve.

I spent ten years with him and flatter myself that I really got to know him. I may say that I have never met so noble and kind-hearted a man. The whole world knows of his willingness to help struggling and aspiring artists, and of his inclination to work for charitable ends. And when has there ever been a friend like him? For Liszt the composer my love is just as great. Even in his less significant works the stamp of genius is evident.'

Anton Rubinstein was the first pianist I heard in public recital who used the pedal correctly. He originated the "syncopated pedal". Every amateur knows today that the keys and pedal are not to be struck simultaneously. The tone is kept flowing by applying

the pedal when the hands are raised, or there is no continuity of sound. Even Liszt achieved his triumphs in spite of a bad use of pedal. The discovery of the syncopated pedal was the most important one in the history of playing. It was the emancipation of the wrist and arms from the keyboard. It brought an orchestral and cantilena playing that raised the piano to the highest rank among instruments'.

Rosenthal & Liszt

During the hundredth anniversary of Franz Liszt's birth in 1911, Moriz Rosenthal contributed an article 'Franz Liszt, Memories and Reflections' to 'Die Musik' in which he recalled his studies with Liszt:

'In October of 1876, as a youngster of thirteen, I played for Franz Liszt during one of his frequent visits to the Schottenhof in Vienna, and I was admitted to his much envied entourage as perhaps the youngest of his disciples. At that time his highly promising evaluation sounded like words of magic which seemed to open wide the gates of the future and art, and I followed him, the great musician, to Weimar, Rome, and Tivoli, where he stayed at the Villa d'Este as a guest of Cardinal Hohenlohe.'

Among those with Liszt at the time and in the following years were, as Rosenthal listed them: Ansorge, Friedheim, Lutter, Reisenauer, Sauer, Siloti, and later Lamond, Stavenhagen and Thomán.

'In Tivoli, near Rome I was fortunate to be his only student and to receive daily instruction in the fall of 1878. Every afternoon I appeared at the Villa d'Este, where I found the master composing either in his study or sometimes on the terrace, where he was gazing forlornly into the blue. The glowing Roman autumn, the picturesque beauty of the area, the Master's noble instruction – all these things blended into an ecstasy which I still feel today.'

Despite his youth, Rosenthal mastered the Paganini Variations of Brahms, one of his most celebrated interpretations. To the young Rosenthal, Liszt described Brahms as 'not

exciting and very hygienic.' Rosenthal told an interviewer:

'Liszt did not think that Brahms had much freshness of invention. He thought it was elaborate and artificial. He once told me that he missed a certain excitement in the music of Brahms. He used the Latin word "saluber" – healthy, "gesund" – to describe it. He said "it does not make you ill, it does not make you excited, it does not give you a fever."
To Liszt it was the music of bourgeois contentment. Nevertheless, when I brought the Paganini variations to him soon afterwards, he praised their polyrhythm and said: "They are better than my Paganini études: however, they were written much later and after knowing mine."

While Liszt's masterclasses had eager opportunitists and mediocre talents, his private teaching was far from casual. Liszt was great. There is no question about that. He could stir you up – in German we say "anregen". Besides, he would interrupt you at any

monment with a remark like this: “Now look at this kind of bass, it is the first time that Chopin uses it.” Liszt would explain it all on a historical basis. He always showed what was going on in the music.’

Even Liszt did not fully satisfy Rosenthal’s curiosity: ‘In spite of all these splendors I grew weary after seven years, like Tannhäuser at the Venusberg. A new desire, a new thirst, tormented me! I had heard Anton Rubinstein.’

The two had met on a train bound for Pressburg (Bratislava) where Rubinstein was about to perform. Rosenthal had been tipped off by: ‘my friend and guardian Ludwig Bösendorfer, the piano Mogul, as Bülow called him. Overjoyed, I hurried home to rummage in the drawers of old desks until I found a letter of introduction addressed (in Cyrillic characters) ‘To Anton Grigorievitch Rubinstein’ and signed Ivan Turgenev’. I had met Turgenev, together with Saint-Saëns and Gounod, at the Paris home of that most musical of all singers, Mme. Pauline-Garcia, when I played for her as a so-called child-prodigy and brought her the compliments of Franz Liszt.’

Source: The website ‘Moriz Rosenthal’ by Allan Evans, 1996, which reproduced parts of Rosenthal’s article.

ROTH

Bertrand Roth was born in St Gallen, Switzerland, on 12 February 1885 and died on 24 January 1938 at Berne. He studied at Leipzig Conservatory under Salamon Jadassohn and Wensel. He later studied with Liszt at Weimar and accompanied him to Budapest and Rome. He taught at Frankfurt Conservatory and also at Dresden and was one of the founders of the Raff Conservatory. He gave concerts of all the Beethoven Sonatas and of Haydn, Mozart and Brahms, and was still playing Liszt’s Sonata in his eighties. He ran a music salon which produced contemporary music and fostered young musicians, and he died at the age of eighty-three following a traffic accident. Bertrand Roth did not make any discs but he did make Liszt rolls although none is in Denis Condon’s collection.

RUBATO

Rubato is an essential part of the cantabile style and indeed of all piano playing. It is used by all composers, in piano music from all periods and in all styles of piano compositions. Playing with rubato is playing with a degree of rhythmic freedom rather than metronomically. Having said this, the degree of rubato in a Chopin or Liszt piano piece is more than in a Beethoven piano sonata and is much more than in a Bach keyboard piece.

'Rubato' is an Italian word meaning 'robbed' and it is inherent in the use of the term that what has been taken must be given back.

The two types of 'Chopin rubato', and the 'Liszt rubato', are analysed in the articles on 'Chopin' and 'Liszt'.

The ‘ritardandos’ sometimes marked by Schumann at the ends of his phrases in his piano music may be described as examples of the ‘Schumann rubato’. It has been suggested that these follow from an implied earlier hastening in the phrase and, hence, when combined with the later slowing-down may be regarded as akin to the first type of ‘Chopin rubato’.

Rachmaninoff explained rubato as the left hand following the dictates of the right hand which presumably is one aspect of the first type of ‘Chopin rubato’.

RUBINSTEIN

Anton Rubinstein

Anton Rubinstein (1829-1894) was a Russian pianist, composer and conductor. As a pianist he was regarded as a rival to Franz Liszt and he ranks among the great keyboard virtuosos. He also founded the St Petersburg Conservatory which, together with the Moscow Conservatory founded by his brother Nikolai Rubinstein, helped pave the way for Russia’s emergence as a major musical power.

Many of Rubinstein’s contemporaries said he bore a striking physical resemblance to Beethoven. Moscheles, who had known Beethoven intimately, wrote, ‘Rubinstein’s features and short, irrepressible hair remind me of Beethoven.’ Liszt referred to Rubinstein as ‘Van II’. Rubinstein was even rumoured to be the illegitimate son of Beethoven. The resemblance to Beethoven was also in Rubinstein’s piano playing. Under his hands the piano erupted volcanically. Audience members wrote of going home limp after one of his recitals knowing that they had witnessed a force of nature.

Sometimes Rubinstein’s playing was too much for listeners to handle. American pianist Amy Fay, who wrote about the European classical music scene, admitted that while Rubinstein ‘has a gigantic spirit in him, and is extremely poetic and original ... for an entire evening he is too much. Give me Rubinstein for a few pieces, but Tausig for a

whole evening.' She heard Rubinstein play 'a terrific piece by Schubert', reportedly the
'Wanderer Fantasy'. The performance gave her such a violent headache that the rest of
the recital was ruined for her.

Clara Schumann proved especially vehement. After she heard him play the Mendelssohn
C minor Trio in 1857, she wrote that 'he so rattled it off that I did not know how to
control myself and often he so annihilated fiddle and cello that I could hear nothing of
them.' Nor had things improved in Clara's view a few years later, when Rubinstein gave
a concert in Breslau. She noted her disapproval in her diary: 'I was furious, for he no
longer plays. Either there is a perfectly wild noise or else a whisper with the soft pedal
down. And a would-be cultured audience puts up with a performance like that!'

On the other hand, when Rubinstein played Beethoven's 'Archduke' Trio with violinist
Leopold Auer and cellist Alfredo Piatti in 1868, Auer recalls:

‘It was the first time I had heard this great artist play. He was most amiable at the rehearsal. To this day I can recall how Rubinstein sat down at the piano his leonine head thrown back slightly, and began the five opening measures of the principal theme. It seemed to me I had never before heard the piano really played. The grandeur of style with which Rubinstein presented those five measures, the beauty of tone his softness secured, the art with which he manipulated the pedal, are indescribable.’

Violinist and composer Henri Vieuxtemps adds:

His power over the piano is something undreamt of; he transports you into another world; all that is mechanical in the instrument is forgotten. I am still under the influence of the all-embracing harmony, the scintillating passages and thunder of Beethoven’s Op. 57 [Appassionata], which Rubinstein executed for us with unimagined mastery.’

Viennese music critic Eduard Hanslick expressed the majority point of view in an 1884 review. After complaining of the over-three hour length of Rubinstein’s recital, Hanslick admits that the sensual element of the pianist’s playing gives pleasure to listeners. Both Rubinstein’s virtues and flaws, Hanslick commented, spring from an untapped natural strength and elemental freshness. ‘Yes, he plays like a god’, Hanslick writes in closing, ‘and we do not take it amiss if, from time to time, he changes, like Jupiter, into a bull.’

Rachmaninoff’s fellow piano student Matvey Pressman adds;

‘He enthralled you by his power, and he captivated you by the elegance and grace of his playing, by his tempestuous, fiery temperament and by his warmth and charm. His crescendo had no limits to the growth of the power of its sonority; his diminuendo reached an unbelievable pianissimo, sounding in the most distant corners of a huge hall. In playing, Rubinstein created, and he created inimitably and with genius. He often treated the same program absolutely differently when he played it the second time, but, more astoundingly still, everything came out wonderfully on both occasions.’

Rubinstein was also adept at improvisation – a practice at which Beethoven had excelled
but which by Rubinstein's time was on the wane. Composer Karl Goldmark wrote of one
recital where Rubinstein improvised on a motif from the last movement of Beethoven's
Eighth Symphony:

'He counterpointed it in the bass; then developed it first as a canon, next as a four-voiced
fugue, and again transformed it into a tender song. He then returned to Beethoven's
original form, later changing it to a gay Viennese waltz, with its own peculiar harmonies,
and finally dashed into cascades of brilliant passages, a perfect storm of sound in which
the original theme was still unmistakeable. It was superb.'

Villiong had worked with Rubinstein on hand position and finger dexterity. From
watching Liszt, Rubinstein had learned about freedom of arm movement. Theodor
Leschetizky, who taught piano at the St Petersburg conservatory when it opened, likened

muscular relaxation at the piano to a singer's deep breathing. He would remark to his students about 'what deep breaths Rubinstein used to take at the beginning of long phrases, and also what repose he had and what dramatic pauses.'

Schonberg describes Rubinstein's playing as that 'of extraordinary breadth, virility and vitality, immense sonority and technical grandeur in which all too often technical sloppiness asserted itself.' When caught up in the moment of performance, Rubinstein did not seem to care how many wrong notes he played as long as his conception of the piece he was playing came through. Rubinstein himself admitted, after a concert in Berlin in 1875, 'If I could gather up all the notes that I let fall under the piano, I could give a second concert with them.'

Part of the problem might have been the sheer size or Rubinstein's hands. They were gargantuan, and many observers commented on them. Josef Hofmann commented that Rubinstein's fifth finger 'was as thick as my thumb – think of it! Then his fingers were square at the ends, with cushions on them. It was a wonderful hand. Pianist Josef Lhevinne described them as 'fat, pudgy ... with fingers so broad at the finger-tips that he often had difficulty in not striking two notes at once.' Equally outsized was what Rubinstein did with those hands. German piano teacher Ludwig Deppe advised American pianist Amy Fay to watch carefully how Rubinstein struck his chords:
'Nothing cramped about him! He spreads his hands as if he were going to take in the universe, and takes them up with the greatest freedom and abandon!'

Because of the slap-dash moments in Rubinstein's playing, some more academic, polished players, especially German-trained ones, seriously questioned Rubinstein's greatness. Those who valued interpretation as much as, or more than, pure technique found much to praise. Pianist and conductor Hans von Bülow, who had his pedantic moments himself, nevertheless called Rubinstein 'the Michaelangelo of music. The German critic Ludwig Rellstab called him 'the Hercules of the piano, the Jupiter Tonans

of the instrument.'

Schonberg called Rubinstein's piano tone the most sensuous of any of the great pianists.
Fellow pianist Rafael Joseffy compared it to 'a golden French horn'. Rubinstein himself
told an interviewee, 'Strength with lightness, that is one secret of my touch. I have sat
hours trying to imitate the timbre of [Italian tenor Giovanni Battista] Rubini's voice in
my playing.'

Pressman attested to the singing quality of Rubinstein's playing, and much more:

'His tone was strikingly full and deep. With him the piano sounded like a whole
orchestra, not only as far as the power of sound was concerned but in the variety of
timbres. With him, the piano sang as Patti sang, as Rubini sang.'

Rubinstein told the young Rachmaninoff how he achieved that tone: 'Just press upon the
keys until the blood oozes from your fingertips'. When he wanted to, Rubinstein could
play with extreme lightness, grace and delicacy, although he rarely displayed that side of

his nature. He had learned quickly that audiences came to hear him thunder so he accommodated them. Rubinstein's forceful playing and powerful temperament made an especially strong impression during his American tour, where playing of this kind had never been heard before. During this tour, Rubinstein received more press attention than any other figure until the appearance of Paderewski a generation later.

Rubinstein's concert programmes, like his playing style, were gargantuan. Hanslick mentioned in his 1884 review that the pianist played more than twenty pieces in one concert in Vienna, including three sonatas, the Schumann F sharp minor plus Beethoven's D minor and Opus 101 in A major. Rubinstein was a man with an extremely robust constitution and apparently he never tired He had a colossal repertoire and an equally colossal memory until he turned fifty, when he began to have memory lapses and had to play from the printed score. Paderewski heard Rubinstein towards the end of his career, remembering great moments alternating with memory slips and chaos.

Rubinstein was most famous for his series of historical recitals – seven consecutive concerts covering the history of piano music. Each programme was enormous. The second, devoted to Beethoven sonatas, consisted of the 'Moonlight', 'Waldstein', 'Appassionata', E minor, A major (opus 101), E major (opus 109) and C minor (opus 111) sonatas. Again, this was all included in one recital, The fourth concert devoted to Schumann, contained the Fantasy in C major, ' Kreisleriana', Etudes Symphoniques, Sonata in F sharp minor, a set of short pieces and 'Carnaval'. This did not include encores which Rubinstein played at every concert. Rubinstein played this series of historical recitals in Russia and throughout Eastern Europe. In Moscow he gave this series on consecutive Tuesday evenings in the Hall of the Nobility, repeating each concert the following morning in the German Club free of charge for the benefit of the students.

Rubinstein concluded his American tour with this series, playing the seven recitals over a nine day period in New York in May 1873.

Rachmaninoff first attended Rubinstein's historical concerts as a twelve year old piano student. Forty-four years later he told his biographer Oscar von Riesemann, '[His playing] gripped my whole imagination and had a marked influence on my ambition as a pianist.' Rachmaninoff explained to von Riesemann, 'It was not so much his magnificent technique that held one spellbound as the profound, spiritually refined musicianship, which spoke from every note and every bar he played and singled him out as the most original and unequalled pianist in the world.'

Rachmaninoff's detailed description to von Riesemann is of interest:

'Once he repeated the whole finale of [Chopin's] Sonata in B minor, perhaps he had not succeeded in the short crescendo at the end as he would have wished. One listened entranced, and could have heard the passage over and over again, so unique was the beauty of the tone. I have never heard the virtuoso piece 'Islamey' by Balakirev, as Rubinstein played it, and his interpretation of Schumann's little fantasy 'The bird as

prophet' was inimitable in poetic refinement: to describe the diminuendo of the pianissimo at the end of the "fluttering away of the little bird" would be hopelessly inadequate. Inimitable, too, was the soul-stirring imagery in the 'Kreisleriana', the last (G minor) passage of which I have never heard anyone play in the same manner. One of Rubinstein's greatest secrets was his use of the pedal. He himself very happily expressed his ideas on the subject when he said, "The pedal is the soul of the piano." No pianist should ever forget this.'

Rachmaninoff's biographer Barrie Martyn suggests that it might not have been by chance that the two pieces Rachmaninoff singled out for praise from Rubinstein's concerts – Beethoven's 'Appassionata' Sonata and Chopin's 'Funeral March' Sonata – both became cornerstones of Rachmaninoff's own recital programmes. Martyn also maintains that Rachmaninoff may have based his interpretations of the Chopin sonata on Rubinstein's traversal, pointing out similarities between written accounts of Rubinstein's version and Rachmaninoff's audio recording of the work.

Rachmaninoff admitted that Rubinstein was not note perfect at these concerts, remembering a memory lapse during Balakirev's 'Islamey', where Rubinstein improvised in the style of the piece until remembering the rest of it four minutes later. In Rubinstein's defence, however, Rachmaninoff said that 'for every possible mistake [Rubinstein] may have made, he gave in return, ideas and musical tone pictures that would have made up for a million mistakes.'

Rubinstein was a conductor and a prolific composer. He chose to exercise his compositional talents within the German styles and Mendelssohn and Schumann were his greatest influence. Rubinstein's music did not demonstrate Russian nationalism and he spoke out against it. It was felt that his establishment of a Conservatory in St Petersburg would damage Russian musical traditions.

Following Rubinstein's death his works began to be ignored although his piano concertos

remained in the repertoire in Europe until the First World War, and his main works have retained a toehold in the Russian concert repertoire. Perhaps somewhat lacking in individuality, Rubinstein's music has been unable to compete with the established classics or with the new Russian style of Stravinsky and Prokofiev.

Over recent years, his work has been performed a little more often both in Russia and abroad and has met with a positive reception. Among his better known works are the opera 'The Demon', his piano concerto no. 4 and his symphony no. 2 known as 'The Ocean'. His 'Melody in F' for piano was extremely popular for many years.

An Edison wax cylinder recording made in about 1890 was discovered in the Pushkin House in St Petersburg in 1997. It was put onto CD, together with some then recently recorded Tchaikovsky piano concertos. Present at the gathering in about 1890 were: Anton Rubinstein; Elisabeth Lavrovskaya, contralto; Tchaikovsky; Vasily Safonov, Director of Moscow Conservatory; Alexander Hubert, pianist, professor at Moscow University; Yuli Blok, host for the gathering and owner of the Edison phonograph.

Tchaikovsky whistled part of a tune, and he and others engaged in various snatches of conversation. Rubinstein said, in Russian: 'What a wonderful thing'. He was pressed to play a few chords [on a piano] but replied 'Nyet' [no]. Anton Rubinstein did not survive into the disc recording era.

Anton Rubinstein & Liszt

Anton Rubinstein was a close friend and musical colleague of Liszt but never was a pupil. They represented somewhat different musical traditions, although Liszt greatly admired Anton Rubinstein's playing of Liszt's own works.

An illustrated Lecture series was given by Anton Rubinstein at the St Petersburg Conservatory during 1888-1889. In the second series, which was better documented than the first, there were 32 lectures. Rubinstein played most works from memory but even when he had the music before him he rarely followed it as he had a problem with his eyesight. Lecture 31 was devoted to works by Thalberg and Liszt and Lecture 32 completely to works and transcriptions by Liszt. The Liszt Sonata commenced the programme for Lecture 32.

'Rubinstein saw these [lecture-recitals] as primarily a pedagogic exercise, despite the fact that they were given to full houses in a semi-public fashion.

Rubinstein was a composer as well as a pianist. In 1854 he decided, as a mature twenty-five year old pianist to go to Europe to establish himself as a composer. His first important contact was with Liszt who gave him the nickname Van II because of his physical resemblance to Beethoven. There was a difference of twenty years between the two but between 1854 and 1858 they were in close contact and correspondence.

Rubinstein took part, with great enthusiasm and energy, in all the artistic events with which Liszt was involved and performed with many members of the Liszt circle and visitors to Weimar. He also appeared with Liszt in the in-house concerts that took place every week. He even travelled with Liszt to various events in Europe. When in Weimar

Rubinstein lived at the Altenburg but even after he left Weimar he and Liszt maintained an active correspondence and continued to meet for special occasions.

Rubinstein heard Liszt play often but Rubinstein's tastes were more conservative and he found some of the products of the Romantic school excessive. Rubinstein's playing employed a strong legato coupled with a sense of line, and a departure from the leggiero style of playing of previous times to produce a tone of great depth and richness. In later years Chaliapin's singing was compared to Rubinstein's piano playing. Both avoided finicky dynamic shaping, opting for the big line. Rubinstein often drove phrases along to their end with a crescendo rather than the then fashionable dying away at phrase ends, especially if the pitch dropped. He avoided sentimentality and pathetic overtones, then very much in vogue. His playing was also marked by sudden and dramatic dynamic shifts. Rachmaninoff's sharply etched style descended from Rubinstein.

Rubinstein's playing had a massive strength, grandeur and monumentality, coupled with simplicity and naturalness, although with excessive speed and uncontrollable outbursts of temperament at times. Rubinstein stayed with Liszt at Weimar in 1870 when he met Tausig and played music for two pianos with Liszt. Source: Sitsky.

Arthur Rubinstein

Arthur Rubinstein (1887-1982), Polish-American pianist, (born Artur) was not related to Anton Rubinstein. Like Claudio Arrau, Arthur Rubinstein had a very wide repertoire, had an exceptionally long and celebrated career both as a concert and a recording artist, and was an important link between the old and the modern schools, although it seems neither of them ever practised melody-delaying or arpeggiata. Arthur Rubinstein became principally known for his interpretations of the piano concertos and piano music of Chopin although he performed and recorded Schumann, Liszt, Brahms and Grieg.

SAINT-SAENS

Camille Saint-Saëns (1835-1921) was a French pianist, organist and composer.

He wrote five piano concertos. Piano Concerto no. 2 in G minor opus 22 is his most popular and the composer said that 'it starts with Bach and ends with Offenbach'. Piano Concerto no. 5 in F major opus 103 is known as the 'Egyptian', perhaps because of the chugging of the River Nile boat to be heard in the final movement. Saint-Saëns also wrote solo piano music, orchestral and chamber music, and an opera.

Saint-Saëns was a prolific composer and his music has a polished refinement. He recorded a number of his own pieces on reproducing piano roll.

SAUER

Life

Emil von Sauer was born in Hamburg on 8 October 1862 and died in Vienna on 27 April 1942. He studied with Nicholas Rubinstein (Anton's brother) at Moscow Conservatory from 1876 to 1881, with Deppe, and with Liszt in 1884-85. He became court pianist to

the Kings of Saxony, Roumania and Bulgaria. He toured widely in Europe, appearing in England in 1894 and in America in 1898-99. He performed the Liszt Sonata in the early years of the twentieth century but never recorded it.

He was a noted teacher at the Vienna Conservatory from 1901 to 1907 and in Dresden. His autobiography 'Meine Welt' was published in Stuttgart in 1901. Sauer appeared as soloist with the Philadelphia Orchestra in 1908. He received the Royal Philharmonic Society Gold Medal in 1910. He wrote two piano concertos, two piano sonatas and a number of studies, and edited the complete piano music of Brahms and much of Liszt's piano music. His second wife, Angelica Morales, was a concert pianist who was recorded on Columbia in the Beethoven Triple Concerto under Weingartner. She later

lived and taught in the USA. Granados dedicated the first piece in his 'Goyescas' to Sauer. He retired in 1936 and died in Vienna in 1942.

Emil von Sauer's pupils included Webster Aitken, Stefan Askenase, Edoardo Celli, Sixten Eckerberg, Gunnar de Frumerie, Anita Harrison, Ignace Hilsberg, Maryla Jonas, Lubka Kolessa, Walter Landau, Jacques de Menasce, Helena Morsztyn, Dennis Murdoch, Elly Ney, Felix Petyrek, Erno Rapee, Dario Raucea, Germaine Schnitzer, Marie Varro, Desider Vecsey, Paul Weingarten and Olaf Wibergh.

Sauer made Liszt discs including a recording of both Liszt piano concertos under Felix Weingartner. He made Liszt rolls one of which, the Don Juan Fantasy, is on CD.

Sauer & Liszt

The death of Nicholas Rubinstein came during Emil von Sauer's second year in Moscow in 1881. After deciding against studies with Leschetizky, he returned to Hamburg. With his family unable to assist his career, he moved to London and endured a poverty little relieved by giving lessons and playing for indifferent listeners. His situation was improved when the artist H. B Brabazon became his patron, supported Sauer and arranged a tour in Spain and Italy. In Rome, Sauer met Liszt's friend, the Princess Carolyne Sayn-Wittgenstein, who insisted that he approach Liszt and attend his masterclasses in Weimar.

In 1884 Sauer and Brabazon arrived in Leipzig and were received by Liszt:

'To begin with, the conversation turned to our impressions of Spain, our experiences in Rome, and the Princess's state of health. Then he said: "My expectations are truly pitched very high – the Princess writes to tell me that she is quite delighted with your playing" (here he addressed my patron in French) "and also the selflessness with which you, my dear Sir, have interested yourself in this talent. That is noble, and high-minded disinterested behaviour is today becoming ever rarer." Brabazon beamed! He then invited us to accompany him that afternoon to the general rehearsal of his Christus, which

was to be performed the next day. “Tomorrow, too, we must improvise a brief session at
Blüthner’s” he said in conclusion, “for I am really curious to hear you.” ’

At the Weimar masterclasses, Sauer met Friedheim, Rosenthal, Reisenauer and his
Russian colleague Siloti. A diary of the masterclasses kept by Liszt pupil August
Göllerich noted the following performances by Sauer:

‘1884
May 31 Sgambati Piano Concerto opus 15 1st movement (with Reisenauer at the second
piano)

June 5 Sgambati concerto 2nd and 3rd movements (idem)

June 11 Schumann Toccata

June 13 Bellini-Liszt Reminiscences de Norma [Liszt then played part, went into detail
on accents, correct embellishments, advised on dynamics]

June 20 X. Scharwenka Piano Concerto (witrh Reisenauer at the second piano)

July 2 Schumann Novelletes from opus 21 [‘Liszt insisted on great fire and very clean
playing’]

July 4 Chopin Etude in A minor opus 25 no. 11 [Liszt commented: ‘Play the basses loud
and make the rhythm emerge sharply.’

1885
July 3 Rubinstein Piano Concerto no. 5 (with Friedheim at the second piano)

July 6 Sgambati Piano Concerto opus 15 (Miss Mettler, solo; Sauer at the second piano)’

Liszt’s American pupil Carl Lachmund kept a journal of his time with Liszt and noted
‘Emil Sauer was another newcomer of high promise. He played with splendid rhythm.’
Lachmund also noted ‘at another lesson Sauer played the Schumann Toccata, and
splendidly.’

Sauer’s experience at Liszt’s masterclasses was tainted by the presence of many
‘creatures devoid of talent’ who abused Liszt’s generosity and took time away from ‘men
of ability, of true devotion to Liszt, [who] were obliged modestly to take a back seat or
were shoved aside by toadies and sycophants.’

On one occasion Sauer heard Liszt play the piano part of Beethoven’s Kreutzer Sonata
for violin and piano. Sauer afterwards screamed in delight while turning cartwheels, as
noted in Arthur Friedheim’s autobiography.

Liszt was fond of Sauer and often invited him over for a game of whist.

In 1901, Sauer reflected on Liszt’s teaching:

‘It should not be imagined that this consisted of lessons in the usual sense; rather they
were like university lectures, which anyone could attend or cut at pleasure. Although

they were interesting for laymen and duffers, just as any aperçu from the mouth of a brilliant man, such persons learn as little as anyone does who attends a university without prior grammar-school education.'

In 1934 Sauer was invited to Paris by Marguerite Long to give masterclasses, after decades of prominence and recognition as a Liszt pupil and commented:

‘Liszt did not give piano lessons in the way it had been done from Czerny to the present;
rather he would wax eloquent on the high forms of art ... similar to the way that Greek
philosophers passed their ideas on to their disciples without being teachers.’

Sauer also noted how tempos in Liszt’s music had changed:

‘You should also have heard now [Liszt] played the Campanella: with what generosity
he attacked the octave passages ... and with what refinement he played the bell ... How
different appear to me the Campanellas that I hear today, which always seem to aim at
breaking speed records.’

Source: Excerpted from website ‘Arbiter Liner Notes: Emil von Sauer: 1940 Live
Recordings from Amsterdam & Vienna: Emil von Sauer, piano’ by Allan Evans, which
reproduced parts of Sauer’s as yet untranslated autobiography ‘Meine Welte’.

SCALES

A scale is an ordered series of musical intervals typically used in a key.

Composers of the classical period, when writing for the piano or other instruments, relied
to a significant extent on the use of scales. Scales also form the basis of much of the later
writing for the piano.

The study and practice of scales by a pianist is essential to:

- gain an understanding of keys and key signatures;
- achieve finger control, velocity of movement and melodic legato;
- play the piano repertoire of Haydn, Mozart, Beethoven and Schubert ; and
- play the larger piano repertoire.

The following scales need to be mastered:

- Major, harmonic minor and melodic minor scales with both hands together in
  similar motion for four octaves; and
- Major and harmonic scales with both hands together in contrary motion for two
  octaves.

Some teachers advise the abolition of scales and arpeggios. This is a profound mistake.
Scale-playing is the best mode of achieving finger control, velocity of movement and
melodic legato. Perhaps the following story will be a consolation to the young student
who finds it difficult to reconcile himself to the practice of scales. On one occasion the
Irish dramatist Edward Martyn told me that he and a companion had made their way to

the Villa d'Este outside Rome, where Liszt was staying as a guest of Cardinal Hohenlohe.
Having discovered the hour at which Liszt usually practised, they crept stealthily to the window of the room in which they knew him to be at work, and eavesdropped outside.
To their intense disappointment, stay as long as they could, they heard nothing but scales.

The scale of B major, which uses a mix of white and black notes, is the easiest scale to play physiologically. Chopin recognised this and started his pupils off on this scale. The scale of C major, because it uses only white notes, is actually the most difficult scale to play physiologically.

Bach, Mozart and Scarlatti were Chopin's favourite composers. Scales abound in Mozart and Scarlatti yet curiously there are very few actual scales in Chopin's piano works. In his Fantasy in F minor opus 49 Chopin writes a downwards scale covering the whole of the keyboard of his day. He also writes two-handed upward scales in his Polonaise in A flat major opus 53 and in his etude opus 25 no. 12 in A minor. There is an extended passage towards the end of his Impromptu in F sharp major in which Chopin uses scales up and down the upper part of the keyboard with a delightful accompaniment in the left hand. There are, of course, countless instances where Chopin uses ornamental and other passages based on scales.

SCHARWENKA

Xaver Scharwenka (1850-1924), Polish-German composer, pianist and teacher, was born on 6 January 1850 and died on 8 December 1924.

He studied music in Berlin under Theodor Kullak, and toured as a concert pianist from 1874. In 1877 he premièred what was to be his most popular work, a piano concerto. In 1881 he founded his own music school in Berlin, and from 1891 to 1898 directed his Scharwenka Music School in New York City. In addition to his activities as a composer, pianist, and founder of a music school, he also organised a series of concerts focussing

mainly on works by prominent composers of the century such as Beethoven, Berlioz and Liszt. Scharwenka's compositions are little played today, though some of his shorter pieces are sometimes heard. His 'Methodik des Klavierspiels' was published in Leipzig in 1907.

He was a famous interpreter of Chopin, and was renowned for the beauty of his piano tone. Works by Scharwenka include an opera ('Mataswintha'), a symphony, four piano concertos, as well as chamber music and numerous piano pieces.

Xaver Scharwenka met Liszt at fairly regular intervals during the 1870s and 1880s and often travelled down to Weimar to mix in Liszt's circle. He attended Liszt's masterclasses at Weimar in 1884 but does not seem to have performed at them. He was some years older than the other performers. He is sometimes described as a Liszt pupil.

Xaver Scharwenka's playing on the Welte reproducing piano roll of Liszt's Ricordanza (Remembrance) may give us some idea of how people who were, at least from time to time, part of Liszt's circle played his works. He did not record the Liszt Sonata.

Philipp Scharwenka (1847-1917), brother of Xaver, was born on 16 February 1847 in Samter/Pozen, moved to Berlin in 1865 and died on 16 July 1917 at Bad Nauheim. He was a well-known composer and teacher, although not a virtuoso pianist.

SCHELLING

Ernest Schelling (1876-1939) was born in Belvedere, New Jersey, USA, on 26 July 1876 and died in his home at New York on 8 December 1939. He studied music with his father and at the age of four made his début as a pianist at the Academy of Music in Philadelphia. By the age of seven he was taken to study music in Europe. He was admitted to the Paris Conservatoire and studied under Chopin pupil George Mathias, Moritz Moszkowski, Liszt pupil Dionys Pruckner (who had heard Liszt play his Sonata on 15 June 1853), Theodor Leschetitzky, Hans Huber and Karl Barth.

Schelling played for the crowned heads of Europe and for Anton Rubinstein and Brahms. It does not appear that he ever met Liszt. At the age of twenty he began studying with Ignacy Paderewski and was his only pupil for three years. This became a lifelong friendship and musical partnership for both. In the 1900s Schelling toured Europe and South and North America with great success. He became the court musician to the Duchess of Mecklenburg-Schwerin and began to compose as well. Schelling wrote many works that were often played during his lifetime, including works for piano, orchestra and chamber groups. He was friendly with most of the great musicians from America and Europe and often entertained them at his summer house on Lake Geneva.

His 1916 recording of the Liszt Sonata has been reproduced on a Yamaha grand piano (fitted with Disklavier-Pro) from a Disklavier floppy disc taken from the original Duo Art piano rolls (as reproduced on that piano with a custom-made Duo Art vorstezer).

Schelling's recordings on reproducing piano rolls show that he practised substantial melody delaying and arpeggiata and that generally his playing was much freer than is customary these days.

SCHUBERT

Franz Schubert (1797-1828) is one of the four great classical composers, the others being Haydn, Mozart and Beethoven. He is also one of the major classical composers for the piano.

Schubert was born and lived out his short life in Austria. Like Beethoven he anticipated the romantic era. He wrote nine symphonies, liturgical music, many songs for voice and piano, and a large body of chamber music and solo piano music. He is particularly noted for his original melodic and harmonic style.

Schubert had a close circle of friends and associates, including his teacher Antonio Salieri and the prominent singer Johann Michael Vogl, who admired his work. The wider appreciation of his music during his short lifetime was, however, limited at best. He was never able to secure adequate permanent employment and for most of his career he relied on the support of friends and family. Interest in Schubert's music increased dramatically in the decades following his death.

Schubert's most popular piano works are his Impromptus and Moments Musicaux. He also wrote numerous piano sonatas, the most popular being his sonatas in A major and B flat major, and a large number of dances for piano. His piano Quintet in A major 'Trout' and his Piano Trios in E flat major and B flat major are jewels of the literature. His main virtuosic solo piano work is his Fantasy in C major 'Wanderer' which is an early example of thematic transformation and 'orchestral' piano writing and influenced Liszt in his own Sonata in B minor. Schubert did not write a piano concerto.

SCHUMANN

Life

Robert Schumann (1810-1856) is one of the four great romantic composers for piano, the others being Chopin, Liszt and Brahms.

Schumann favoured the shorter forms and a melodic style based on the cadences of German folk song. His melodies soar and his harmonies develop logically. His piano style avoids the alberti basses and other clichés of the classical period and often involves the hands close together with the accompaniment divided between them. He often uses contrapuntal devices such as canon and imitation.

Schumann hoped to pursue a career as a virtuoso pianist, having been assured by his teacher Friedrich Wieck that he could become the finest pianist in Europe after only a few years study with him. A hand injury, however, prevented those hopes from being realised, and he decided to focus his musical energies on composition.

Piano works

His earliest published compositions were piano miniatures and songs for voice and piano.
He later composed works for piano and orchestra, many additional songs, four
symphonies, an opera, and other orchestral, choral and chamber works. His writings
about music appeared mostly in ‘Die Neue Zeitschrift fur Musik’ (‘The New Journal for
Music’) which he co-founded.

In 1840, after a long and acrimonious legal battle with her father, he married pianist Clara
Wieck, a considerable figure of the romantic period in her own right. It was a happy
marriage and produced eight children. Unfortunately for the last two years of his life,
following an attempted suicide, Schumann was confined to a mental institution.

During the period when he was studying with Wieck, Schumann permanently injured his right hand. One view is that his right-hand disability was caused by syphilis medication. Another view is that he attempted a radical procedure to separate the tendons of the fourth finger from those of the third finger. The ring finger musculature is linked to that of the third finger making it the weakest finger. Yet another view is that he damaged his finger by the use of a mechanism of his own invention which was designed to hold back one finger while he practised exercises with the others. Because of the restrictions imposed by his injury Schumann devoted himself to composition and began a course of theory under Heinrich Dorn, the conductor of the Leipzig Opera.

The fusion of the literary idea with its musical illustration took place in Schumann's 'Papillons' ('Butterflies') opus 2, for piano, composed in 1829-31. By 1834 among his associates were the composers Ludwig Schunke, the dedicatee of his Toccata in C major for piano opus 7 composed in 1829-1833, and Norbert Burgmüller.

'Carnaval' opus 9, for piano, composed in 1834, is one of Schumann's most characteristic and popular piano works. Schumann begins nearly every sections of Carnaval with the musical notes signified in German by the letters that spell Asch (A, E flat, C and B, or, alternatively, A flat, C and B). Asch was the name of the town (then in Bohemia, now in the Czech Republic) in which his former fiancée Ernestine von Fricken was born. The notes are also the musical letters in Schumann's own name. Schumann named sections after both Ernestine ('Estrella') and Clara Wieck ('Chiarina'). Eusebius and Florestan, the imaginery figures appearing so often in his critical writings, also appear, alongside brilliant imitations of Chopin and Paganini. The work comes to a close with a march of the Davidsbündler – the league of the men of David – against the Philistines in which there is a quotation from the seventeenth century 'Grandfather's Dance'. In 'Carnaval' Schumann went further than in 'Papillons, for in it he himself conceived the story.

In 1835 Schumann met Felix Mendelssohn at Wieck's house in Leipzig and his appreciation of his great contemporary was shown with the same generous freedom that distinguished him in all his relations to other musicians This later enabled him to recognise the genius of Johannes Brahms, whom he first met in 1853 before Brahms had established a reputation.

In 1836 Schumann's acquaintance with Clara Wieck, already famous as a pianist, ripened into love. A year later he asked her father's consent to their marriage but was refused.

In his 'Fantasiestücke' ('Fantasy Pieces') for the piano opus 12, Schumann again fused his literary and musical ideas. The collection opens with 'In Des Abends' ('In the Evening'). This is a good example of Schumann's rhythmic ambiguity, as unrelieved syncopation plays heavily against the time signature. 'Warum' ('Why') and 'In der Nacht' ('In the Night') are other popular pieces in the collection.

Schumann composed his ‘Etudes Symphoniques’ (‘Symphonic Studies’) for piano opus 13 in 1833-35. They consist of a set of variations on a theme by Clara Schumann and constitute one of Schumann’s most effective concert works.

‘Kinderszenen’ (‘Scenes from Childhood’) for piano opus 15 was composed in 1838. This set of pieces admirably captures the moods and innocence of childhood. ‘Träumerei’ (‘Dreaming’) is a particularly popular piece in the set which is deceptive in its simplicity yet genuinely touching and refreshing.

‘Kreisleriana’ for piano opus 16 was also composed in 1838 and is dedicated to Chopin, who, however, did not have as much admiration for Schumann’s works as Schumann did for Chopin’s. ‘Kreisleriana’ is one of Schumann’s finest piano works and in this set the composer extends his emotional range. ‘Johannes Kreisler’, the romantic poet brought into contact with the real world, was a character drawn from life, the poet E.T.A. Hoffman. Schumann used him as an imaginery mouthpiece for the expression in sound of different emotional states.

The ‘Fantasy’ in C major opus 17 is a work of passion and deep pathos imbued with the spirit of Beethoven. This is, no doubt, deliberate, since the proceeds from sales of the work were initially intended to be contributed towards the construction of a monument to Beethoven. According to Strelezki’s ‘Personal Recollections of Chats with Liszt’, Liszt, to whom the work is dedicated, is said to have played the ‘Fantasy’ through to Schumann (although this has been doubted). Strelezki noted that Liszt was of the view that the ‘Fantasy’ was apt to be played too heavily and should have a dreamier (träumerisch) character than vigorous German pianists used to give it.

After a visit to Vienna in 1839 Schumann composed ‘Faschingsschwank aus Wien’ (‘Carnival Prank from Vienna’). Most of the joke is in the central section of the first piece which contains a thinly veiled reference to the ‘Marseillaise’, which was then banned in Vienna. The festive mood, however, does not preclude moments of

melancholic introspection in the Intermezzo.

Schumann also composed the 'Davidsbündlertanze' ('Dances of the League of David')
opus 6, his exquisite Arabeske (C major) opus 18, and his three piano sonatas: F sharp
minor opus 11, F minor opus 14 and G minor opus 22. His late work 'Waldszenen'
('Forest scenes') opus 82 is not often played but contains many touching moments.

Schumann's piano concerto in A minor opus 54, composed in 1845, is a famous romantic
piano concerto and has a firm place in the repertoire. Clara Schumann often performed it.

Schumann also composed chamber music including his Piano Quintet in E flat major
opus 44 which he composed in 1842 and dedicated to Clara. This much-loved
composition was the first piano quintet of any importance and established Schumann's
reputation as a composer. The pianist in the first performance was Felix Mendelssohn.

Schumann & Liszt

Liszt sent a copy of his Sonata to the Schumann house in Düsseldorf where it arrived on 25 May 1854. This was eleven months after the drowsiness incident and Brahms, who was staying at the Schumann's as a house guest, played the Sonata through for Robert's wife Clara, herself a concert pianist and composer.

Clara wrote in her diary: 'I received a friendly letter from Liszt today, enclosing a sonata dedicated to Robert and a number of other things. But what dreadful things they are. Brahms played them to me and I felt quite ill. It's much ado about nothing – not a single sound idea, but altogether confused, and not a clear harmonic expression to be found anywhere! And now I even have to thank him for it [the dedication], it is truly appalling.'

To be fair to Clara, her husband, two months earlier, after an unsuccessful attempt to drown himself, had been taken to a mental hospital at Endenich near Colditz Castle leaving her with seven children to support. Bear in mind also that Brahms was, and always remained, a close friend of Clara's.

Robert Schumann never recovered from his mental illness which was caused by tertiary neuro-syphillis, and he died at Endenich, probably from self-starvation, two years later, on 29 July 1856. One imagines that Brahms had told Schumann about Liszt's Sonata when, as William Mason recounts, Brahms visited the Schumanns at their Düsseldorf home shortly after the drowsiness incident. This visit took place in September 1853 and in the present writer's view, would tend to contradict the view expressed by some commentators that Schumann never knew of the dedication of the Sonata to him or even of its existence.

Louis Kentner, in his chapter in 'Liszt' edited by Walker, wrote that Schumann heard Liszt play the Sonata. This notion appears to originate in Göllerich's 'Liszt' where Liszt recalled such an incident. No corroboration can be found and it is possible that Liszt had

confused Schumann with another composer, particularly after the passage of more than
thirty years.

SCHYTTE

Ludvig Schytte was born in Aarhus, Denmark, on 28 April 1848 and died in Berlin on 10
November 1909. He studied in Copenhagen with Niels Gade and Edmund Neupert, and
then with W. Taubert in Berlin. In 1884 he studied with Liszt in Weimar, although
Walker does not note him as a Liszt pupil. He taught at Horak's Institute, Vienna, in
1887-89, remaining in Vienna until 1907 when he took a teaching post in Berlin.
Originally trained as a pharmacist he was a successful concert pianist and teacher and a
prolific composer.

His works include a piano concerto in C sharp minor, which had its first British
performance in 1902 at the London 'Proms', a Sonata in B flat among numerous other
piano works, and works for two pianos. His shorter piano works are still used as

educational studies for piano students. A daughter, Anna Johanne, who was born in Copenhagen in 1887, was taught by him and later by AlfredReisenauer and became a concert pianist. Schytte did not make any discs and did not make any Liszt rolls.

SCORES

'Sheet music' is musical notation in printed form on paper. An alternative term for sheet music is 'score' and there are several types of scores. The term 'score' can also refer to incidental music written for a play, television programme or film.

Sheet music can be used as a record of, or guide to, or a means of performing, a piece of music. Although it does not take the place of the sound of a performed work, sheet music can be studied to create a performance and to elucidate aspects of the music that may not be obvious from mere listening. Authoritative musical information about a piece can be gained by studying the written sketches and early versions of compositions that the composer may have retained, as well as the final autograph score and personal markings on proofs and printed copies.

Comprehending sheet music requires a special form of literacy, namely, the ability to read musical notation, but an ability to read or write music is not a requirement to compose music.

Modern sheet music may come in different formats. If a piece is composed for just one instrument, such as a piano piece, the whole work may be written or printed as one piece of sheet music. If an instrumental piece is intended to be performed by more than one person, each performer will usually have a separate piece of sheet music, called a part, from which to play. This is especially the case in the publication of works requiring more than four performers, although invariably a full score is published as well.

Sheet music can be issued as an individual piece, for example, a Beethoven piano sonata, or in collections by composer or genre.

When the separate instrumental and vocal parts of a musical work are printed together the

resulting sheet music is called a score. Conventionally, a score consists of musical notation with each instrumental or vocal part in vertical alignment. The term score is also used to refer to sheet music written for only one performer.

Scores come in different formats. A full score is a large book showing the music of all instruments and voices lined up in a fixed order. It is large enough for a conductor to be able to read it while directing rehearsals and performances. A miniature score is like a full score but is much reduced in size. It is too small for practical use but handy for studying a piece of music, whether for a large ensemble or a solo performer. A miniature score may contain some introductory remarks. It is also called a pocket score. A study score is similar to a miniature score but is sometimes in between a miniature score and a full score in size. It may contain extra comments and markings for learning purposes.

A piano score, or piano reduction, is a more or less literal arrangement for piano of a piece intended for many performing parts, especially orchestral parts. Such arrangements are made for piano solo, duo or duet. Extra small staves are sometimes added at certain points in piano solo scores to make the presentation more nearly complete, though it is usually impracticable or impossible to include them while playing. It takes considerable skill to reduce an orchestral score to piano because it must not only be playable on the keyboard but must be thorough enough to present the harmonies, textures and figurations. Markings are sometimes included to show which instruments are playing at given points. Piano scores are not usually meant for performance outside of study and pleasure although Liszt's transcriptions of Beethoven's symphonies are an exception. Ballets get the most practical benefit from piano scores because a ballet can be rehearsed with a pianist until an orchestra is needed for the final rehearsal. Piano scores can also be used for training beginning conductors.

A vocal score, or, more properly, a piano-vocal score, is a reduction of the full score of a vocal work, such as an opera, musical, oratorio or cantata. The piano score shows the solo and choral vocal parts on their staves and beneath them the orchestral parts in a piano reduction usually for two hands. If a portion is 'a cappella' a piano reduction is often added to aid in rehearsal, especially in 'a cappella' religious sheet music. A vocal score serves as a convenient way for vocal soloists and choristers to learn the music and rehearse separately from the instrumental ensemble.

An organ score is often used in association with church music for voices and orchestra, such as arrangements of Handel's 'Messiah'. It is like the piano-vocal score in that it includes staves for the vocal parts and reduces the orchestral parts to be performed by one person on an organ. The organ score may be used to substitute for the orchestra in performance.

SCRIABIN

Alexander Scriabin (1872-1915) was a Russian composer and pianist. He developed a highly lyrical and idiosyncratic tonal language and was driven by a poetic, philosophical and aesthetic vision that verged on the mystical.

Scriabin's music was highly regarded during his lifetime but declined in the public estimation in the middle of the twentieth century. There has been a revival of interest in his music in recent years, especially among pianists.

Many of Scribain's works are written for the piano. The earliest pieces resemble Chopin and use his forms such as the étude, prelude, nocturne and mazurka. His music gradually evolved over the course of his life, using very unusual harmonies and textures and eventually becoming atonal.

Scriabin wrote ten sonatas for the piano including no.7 opus 64 'White Mass' and no. 8 opus 86 'Black Mass'.

SEATING

The use of a wide, sturdy, firm, padded, rectangular piano stool is the most suitable seating arrangement at the piano. A device to raise it and lower it is an advantage. The height of the piano stool should be such that, when the pianist is seated at the piano, the forearms and hands, when stretched out at about 70 degrees to the upper arm, should be level with the keyboard.

SERIAL NUMBER

A piano's serial number will usually be found stamped on its sound board in figures about 2 cm high. Serial numbers are usually between four and seven digits long. A number stamped on the top of the side of an upright piano is probably a dealer's stock number. A number cast into the frame is almost certainly not a serial number. It is necessary to have a piano's serial number when undertaking research as to when it was made.

SGAMBATI

Giovanni Sgambati was born in Rome on 28 May 1843 of an Italian father and an English mother, and he died there on 14 December 1914. He was a prodigy who played in public at the age of nine. He became a pupil of Liszt's in Rome in the early part of 1862, but he never was a part of the Weimar circle. Liszt discovered Sgambati not long after Liszt had arrived in Rome and he took an immediate interest in the twenty-two year old's exceptional gifts. Liszt told Franz Brendel: 'I have fished out here a very talented young pianist, Sgambati by name, who makes a first-rate partner in duets, and who, for example, plays the "Dante" Symphony boldly and correctly.'

From 1877 until his death, Sgambati taught the piano at the Accademia di Santa Cecilia in Rome. He met Wagner through Liszt and, thanks to Wagner's support, the publishing firm of Schott published Sgambati's music. Sgambati wrote orchestral, choral, chamber and piano music but is now only remembered for his arrangement of the Gluck melody

from ‘Orfeo’. He introduced his piano concerto to London in 1882, conducted the Italian
premières of Liszt’s ‘Dante’ Symphony, and of Beethoven’s ‘Eroica’ Symphony and
‘Emperor’ Concerto, and performed much chamber music. Busoni wrote that, in 1909,
after playing the Liszt Sonata to Sgambati, ‘he kissed my head and said that I quite
reminded reminded him of the master, more so than his real pupils.’

Giovanni Sgambati’s pupils included Dante Alderighi, Francesco Bajardi, Mary L.
Barratt, Maria Bianco-Lanzi, Maria Carreras, Edoardo Celli, Ernesto Consolo, Giuseppe
Ferrata, Hector Forino, Aurelio Giorni, Friedrich Niggli, Lydia Tartaglia, Enrico Toselli
and Orsini Tosi. Sgambati did not make any discs or rolls.

SIGHT READING

Playing from the score of a piano work without having seen it before is called sight reading. Liszt sight read Brahms's E flat minor Scherzo and part of his C major Sonata, and also Grieg's Piano Concerto, from the manuscript scores. Sight reading is a very useful skill to have and is tested in music examinations.

There are many graded sight reading books and, of course, a vast piano repertoire. One can play piano duets or accompany a friend who sings or plays an orchestral instrument.

When practising sight reading, choose the tempo carefully based on the piece as a whole. Spend half a minute to examine the key and time signatures, tempo, rhythm, dynamics, accidentals, tied notes and legato and staccato touches. Keep your eyes on the music and look ahead, aiming to take several bars at a glance, noting patterns such as repeated rhythms and passages built on scales or chords. Imagine how the music will sound before you play it and when playing it give rhythm priority over complete correctness of notes.

SILBERMANN

In 1711 an Italian writer named Scipione Maffei wrote an enthusiastic article about Cristofori's piano including a diagram of the mechanism. The article was widely distributed and most of the next generation of piano builders started their work because of reading it.

One of the builders who read the article was Gottfried Silbermann who is better known nowadays as an organ builder. Silbermann's pianos were direct copies of Cristofori's with one important addition: Silbermann invented the forerunner of the modern damper pedal which lifts all the dampers off the strings at once.

Silbermann showed Bach one of his early instruments in the 1730s but Bach thought that the higher notes were too soft to allow a full dynamic range. He did, however, approve of a later piano in 1747 and even served as an agent in selling Silbermann's pianos.

SILOTI

Alexander Siloti was born in Kharkov on 9 October 1863 and died in New York on 8 December 1945. He studied with Nicholas Rubinstein, Sverev and Tchaikovsky, and with Liszt at Weimar during the period 1883-86. Siloti was one of the founders of the Liszt Society in Leipzig in 1885. He toured throughout the United States and Europe, but taught at the Moscow Conservatory from 1887 to 1890, and conducted in Russia from 1901 to 1919. Concert programmes from 1903 to 1913 show that he performed many of Liszt's piano works in St Petersburg during this period. He went to the United States in 1922, where he taught at the Juilliard School in New York from 1924 to 1942.

He wrote many piano transcriptions and arrangements and a short book 'My Memories of Liszt'. His cousin Rachmaninoff dedicated his first piano concerto and his Preludes op.

23 to Siloti. His pupils included Mark Blitzstein, Alexander Goldenweiser, Ilmari Hannikainen, Constantine Igumnov, Alexander Kelberine and Sergei Rachmaninoff.

Alexander Siloti did not make any commercially issued discs. He made two Liszt rolls both of which are on CD. They are Hungarian Rhapsody no. 12 and Bénédiction de Dieu dans la solitude.

SLUR

A 'slur' is a segment of a circle used in the notation of music. The slur originated in violin music to indicate bowing although it later on occasions became longer to indicate a legato that contained two or more necessary bow changes. In piano music a slur has two separate functions. These are to indicate a legato touch and to indicate a musical phrase. In piano music, whether the final note of a slur is, or is not, to be detached may be problematical. The role of the sustaining pedal in all this, and whether the pedal may support or 'contradict' a slur, may also be problematical. It is said that in Mozart the pedal should never 'contradict' an articulated slur, that is a slur where the final note of the slur is detached. This raises the question as to whether in any given case a slur is an articulated slur.

Classical composers did not mark a staccato dot under the final note of a slur. Nor did they connect two slurs over the one note. The practice of detaching the final note of a two-note slur in piano music seems to have firmed somewhat into a rule in Beethoven's piano music. The second note of a two-note slur was and is always detached if followed by one or more notes marked staccato.

Consecutively slurred Alberti basses in the piano music of classical composers indicate a continuing legato touch, bearing in mind that early engravers preferred not to extend slurs over the barline.

Editors of the piano works of Mozart and other classical composers often replaced the original short slurs with longer slurs and/or the word 'legato' to indicate long phrases

and/or legato. Others went the other way and added staccato dots to the final notes of
short slurs.

It is said that in melodic phrases in Mozart and other classical composers, where there is
a sequence of two-note slurs over a minim and crotchet (or crotchet and quaver), there
should be no detachment of the crotchet (or quaver). In the first movement of Mozart's
Sonata in B flat major K 570, there is, in one case, a sequence of three two-note slurs
over a minim and crotchet and in another, similar, case there is one slur over the six notes.
It could be argued that Mozart was indicating the same way of playing it in each case. It
could also be argued that Mozart was specifically drawing a distinction.

Some say that a two-note slur in Mozart and other classical composers should be
detached in violin and orchestral music (in addition to being detached in piano music).
This is not a view that is widely held but it has been put forward.

Consecutive two-note slurrings, with the first note of each subsequent slur repeating the previous note, do not involve any detachment of the previous note, at least not in slow or medium paced melodic lines. There is a piano passage in the variations movement of Schubert's 'Trout' Quintet where the second note of each such slur is reduced in length and a rest is inserted. This is said to lend support to the proposition that in classical piano music this would have to be specifically notated to achieve a detachment of the second note of the particular slur in question.

Mozart never marked 'diminuendo' in his piano music. It is said that this is because contempory practice required that the notes under a slur should be played diminuendo. As an absolute rule in all cases this may perhaps be doubted, but it would probably apply, unless specifically contra-indicated, to all two-note slurs in the piano music of Mozart and other composers. An example of such contra-indication is in the Brahms piano concerto no. 2 in B flat major opus 83 shortly before the pedal point towards the end of the opening piano cadenza.

Chopin used long slurs in countless places in his piano music and they often continued to the first note of a bar. In some cases, as in his Nocturne in B major opus 62 no. 1, it seems that 'sub-phrasings' by way of rubato may be inserted within some of the long slurs. Kleczynski said that Chopin himself used to lift his hand off the last note of a long slur when playing his own music. It has also been said that Chopin used to lift his wrist in this situation. Many pianists do either, or both, of these things, thus assisting physiologically in the muscular relaxation of the pianist, which in turn assists in the production of tonal nuance and rubato. These procedures are very often 'contradicted' by Chopin's pedal markings so this means that they are primarily physiological in nature.

Liszt and Brahms mostly used short slurs in their piano music along the lines of the classical composers. Their piano music should be played in long phrases although with

due regard to the inner tensions indicated by the slurring.

SOCIAL HISTORY

The social history of the piano is about the piano's rôle in society. The piano was invented at the end of the seventeenth century, had become widespread in Western society by the end of the eighteenth century, and is still widely played today.

At the time of its invention about 1700 the piano was a speculative invention produced by the well-paid inventor and craftsman Bartolomeo Cristofori for his wealthy patron Ferdinando de Medici, Grand Prince of Florence. The piano was very expensive and for some time after its invention it was owned mainly by royalty such as the Kings of Portugal and Prussia.

During the eighteenth and early nineteenth centuries pianos were financially beyond the reach of most families and the pianos of those times were usually owned by the gentry and the aristocracy whose children were taught by visiting music masters. Piano study

was more common for girls than boys and it was thought that an ability to play the piano made girls more marriageable. Women who had learned to play the piano as children often continued to play as adults, thus providing music in their households. Emma Wedgwood (1809-1896), the granddaughter of the wealthy industrialist Josiah Wedgwood, took piano lessons from Chopin. Following her marriage to Charles Darwin, Emma still played the piano daily while her husband listened appreciatively.

During the nineteenth and twentieth centuries the middle classes of Europe and North America increased both in numbers and prosperity. This increase produced a corresponding rise in the domestic importance of the piano as more families became able to afford pianos and piano lessons. The piano also became common in schools and hotels. As the Western middle class lifestyle spread to other countries the piano became common in those countries.

Before mechanical and electronic reproduction, music was performed daily by ordinary people. The working people of every country generated a body of folk music which was transmitted orally down through the generations and sung by all. The parents of Joseph Haydn (1732-1809) could not read music yet Haydn's father, who worked as a wheelwright, taught himself to play the harp and the Haydn family frequently played and sang together. With rising prosperity the many families that could now afford pianos adapted their musical abilities to the new instrument and the piano became a major source of music in the home.

Amateur pianists in the home often kept track of the doings of the leading pianists and composers of their day. Professional virtuosi wrote books and methods for the study of piano playing and these sold widely. The virtuosi also prepared their own editions of classical works which included detailed marks of tempo and expression to guide the amateur who wanted to use their playing as a model. The piano compositions of the great composers often sold well among amateurs despite the fact that, starting with Beethoven,

they were often too hard for anyone but a trained virtuoso to play perfectly. Amateur pianists obtained satisfaction from coming to grips with the finest music even if they could not perform it from start to finish.

A favourite form of musical recreation in the home was playing piano works for four hands in which two players sit side by side at a single piano. Sometimes members of the household would sing or play other instruments along with the piano.

Parents whose children showed unusual talent often pushed them towards professional careers sometimes making great sacrifices to make this possible. The great pianist Artur Schnabel wrote of this in his book ‘My Life and Music’.

The piano’s status in the home remained secure until technology made possible the passive enjoyment of music. The player piano from about 1900, the reproducing piano and the gramophone and disc recordings from about 1905, then the radio in the 1920s, all dealt a blow to amateur piano playing as a form of domestic recreation. During the Great

Depression of the 1930's piano sales dropped sharply and many manufacturers went out of business.

Another blow to the piano was the widespread acceptance in the late twentieth century of the electronic keyboard. This instrument in its cheaper form, while providing a poor substitute for the tonal quality of a good piano, was more flexible and well suited to popular music.

The piano, of course, does survive to this day in many twenty-first century homes. Pianos being bought today tend to be of better quality and to be more expensive than those of several decades ago, suggesting that domestic piano playing may have settled into the homes of the wealthier and better educated members of the middle class. Many parents realise that when their children study the piano, in addition to developing their concentration and self discipline skills, a door opens for them into the world of music.

SONATA

Classical sonata

The practice of the classical period would become decisive for the sonata. The term 'sonata' moved from being one of many terms indicating genres or forms to designating the fundamental form of organisation for large-scale works. This evolution stretched over fifty years. The term came to apply both to the structure of individual movements and to the layout of the movements in a multi-movement work. In the transition to the classical period there were several names given to multi-movement works, including divertimento, serenade and partita.

The use of 'sonata' as the standard term for such works began somewhere in the 1770s. Haydn labelled his first piano sonatas as such in 1771 after which he used the term 'divertimento' very sparingly. The term 'sonata' was increasingly applied to a work for keyboard alone (piano sonata) or for keyboard and one instrument, often the violin or

cello. ‘Sonata’ was less frequently applied to works with more than two instrumentalists.
Piano trios, for example, were not often labelled sonata for piano, violin and cello.

The most common layout of movements originally was:

! Allegro - involving not only a tempo but a ‘working out’ or development of the theme.

! Middle movement - a slow movement such as an andante, adagio or largo, or sometimes a minuet or a theme and variations.

! Closing movement - sometimes a minuet, as in Haydn’s first piano sonatas, but afterwards usually an allegro or a presto, often labelled as a finale, and often in rondo form.

Two-movement layouts also occurred and Haydn used these as late as the 1790s. There was also the possibility in the early classical period of using four movements with a dance movement inserted before the slow movement as in Haydn's piano sonatas nos. 6 and 8.

Of the works that Haydn labelled 'piano sonata', 'divertimento' or 'partita' in Hob XIV, seven are in two movements, 35 are in three movements and three are in four movements, and there are several in three or four movements the authenticity of which is doubtful. Composers such as Boccherini published sonatas for piano and obbligato instrument with an optional third movement, in Boccherini's case 28 cello sonatas.

Mozart's piano sonatas were usually in three movements.

Increasingly, instrumental works were laid out in four, not three, movements, a practice seen first in string quartets and symphonies, and reaching the sonata proper in the early sonatas of Beethoven. Two and three movement sonatas continued to be written throughout the classical period.

The four movement layout was by this point standard for the string quartet and overwhelmingly the most common for the symphony. The usual order of the first movements was:

- Allegro - in sonata form, complete with exposition, development and recapitulation.
- Slow movement - an andante, adagio or largo.
- Dance movement - a minuet and trio or, later, a scherzo and trio.
- Finale - faster in tempo, often in a sonata-rondo form.

The four movement layout layout came to be considered the standard for a sonata and works without four movements, or with more than four, were increasingly felt to be exceptions and were labelled as having movements omitted or as having extra movements. When movements appeared out of this order they would be described as 'reversed', for example in Beethoven's 'Hammerklavier' sonata or Ninth Symphony.

Beethoven’s output of 32 piano sonatas, his sonatas for piano and violin and for piano
and cello form a vital part of the body of music called sonatas.

Sonata cycle

In reference to a performance or recording, a ‘sonata cycle’ means the complete
performance of a set of sonatas by a single composer. A ‘Beethoven sonata cycle’ would
therefore involve a performer playing all Beethoven’s piano sonatas.

In music theory, ‘sonata cycle’ refers to the layout of a multi-movement work where the movements are recognisably in the forms of classical music tradition, headed by a first movement in ‘sonata form’ also called ‘sonata-allegro’ form. Such multi-movement works include sonatas for piano, sonatas for piano and violin, symphonies, piano concertos, violin concertos, string trios and quartets, piano trios and quartets and other chamber music.

Psychology of a classical sonata

In a classical multi-movement work the movements proceed psychologically as follows:

The first movement is an allegro in sonata form, in the tonic key of the composition as a whole. There is an exposition, including a first subject in the tonic and a second subject in a related key, a development section which modulates and in which thematic material is developed, and a recapitulation in which both subjects return in the tonic. There is a repeat of the exposition so that the listener can enjoy the material again and keep the subjects and the formal structure clearly in mind. The subjects in a first movement tend to be terse and rhythmic as long lyrical themes are not suitable for thematic development.
The development involves the listener in following what the composer does with the material. In doing so, the listener experiences a musical enjoyment allied with an intellectual enjoyment and, the listener has to make some intellectual effort to achieve this.

The second movement is a slow movement. The form of a slow movement is flexible and the thematic material tends to consist of long lyrical themes. This calms, rests and relaxes the listener who is then ready for the third movement.

The third movement is a minuet and trio which is in the style of a dance, strongly rhythmic, in ¾ time and with a trio contrasting in mood. This was later in the classical period replaced by a scherzo of an even more vigorous nature. The listener is thus revived in preparation for the fourth movement.

The fourth, and final, movement is a rondo, or sonata-rondo, in which the rondo theme is a short, simple rhythmic theme in the tonic key of the composition as a whole. The rondo theme is then repeated on more than one occasion and interspersed with episodes in a contrasting mood. Even if the first movement was in the minor mode the final movement is often, especially in the earlier classical period, in the major mode, or at least ends in the major mode, so that, whatever moods occurred earlier on in the composition, the listener leaves at the end with a happy feeling. In Haydn's earlier works the rondo was fairly short and simple but later on it became lengthier and more complicated and in Beethoven's hands it took on some of the features of the sonata form, hence 'sonata rondo'. Schubert, in particular, wrote lengthy finales.

There are many divergences from the above scheme. The minuet and trio, or scherzo, may, for example, be placed before the slow movement or may be omitted altogether. A

piano concerto only very rarely has four movements whereas a piano sonata usually has
either three or four movements.

The above discussion gives a general outline of the psychological scheme of a multi-
movement composition by a classical composer such as Haydn, Mozart, Beethoven or
Schubert, or by a romantic composer such as Chopin of Brahms, whether it is a piano
sonata, a piano concerto, a symphony, a piano quartet, or a string quartet.

Sonata form

Generally

Sonata form is a form that has been used widely since the early classical period. It has
typically been used in the first movement of multi-movement pieces and is therefore
more specifically referred to as sonata-allegro form or first-movement form. Sonata form
was traditionally seen as a way of organising the musical ideas in a movement on the
basis of key. While not described and named until the early nineteenth century, the form
derived from the binary form used by eighteenth century classical composers such as
Johann Stamitz, Carl Philipp Emanuel Bach and Johann Christian Bach. It came into
common use in the works of later composers of the period, most notably Joseph Haydn
and Wolfgang Amadeus Mozart. Sonata form is used for the first movement of piano
sonatas and also for the first movement of other instrumental sonatas, symphonies, piano
and instrumental concertos, string quartets and other chamber music.

A movement in sonata form sometimes begins with an introduction which is usually
slower than the exposition. The exposition presents the primary thematic material for the
movement in one or two key groups, often in contrasting styles and opposing keys,
bridged by a transition. The exposition typically concludes with a closing theme, a
codetta, or both. The exposition is followed by the development section where the
harmonic and textural possibilities of the thematic material are explored. The
development section then transitions to the recapitulation where the thematic material

returns in the tonic key. The movement may conclude with a coda, beyond the final cadence of the recapitulation.

The term ‘sonata form’ is controversial, and arguably quite misleading, implying that there was a set template to which classical and romantic composers aspired. In fact ‘sonata form’ is more of a model developed for musical analysis and should be viewed as such. There are enough variations to ‘sonata form’ to warrant the term ‘sonata forms’. These included a monothematic exposition with the same material in different keys (used by Haydn), a ‘third subject group’ in a different key to the other two (used by Schubert and Brahms, the recapitulation of the second subject in the ‘wrong’ key such as the subdominant (Mozart’s piano sonata in C major K 545 and Schubert’s symphony no. 3), and an extended coda section in which typically developmental rather than concluding processes are pursued (Beethoven’s middle-period works such as his symphony no. 3). Throughout the romantic period variations became so widespread that ‘sonata form’ is not adequate to describe the complex musical structures to which it is applied.

The terms sonata form, sonata-allegro and first-movement form all describe the same process. Sonata form became almost standard for the first movement of a symphony, especially during the period 1780 to 1900. These movements are often marked 'allegro' hence the alternative names.

Many late baroque extended binary forms are similar to sonata form but are distinguished by a separate development section, the simultaneous return of the first subject group and the tonic, and a full recapitulation of the second subject group.

Introduction

The introduction is optional or may be reduced to a minimum. If it is extended it is usually slower than the main section and often focuses on the dominant key. It may or may not contain material which is later stated in the exposition. The introduction increases the weight of the movement and also permits the composer to begin the exposition with a theme that would be too light to start on its own as in Haydn's symphony no. 103 'Drumroll'. The introduction is usually excluded from the repeat of the exposition. Occasionally material from the introduction reappears in its original tempo later in the movement. Often this occurs as late as the coda as in Mozart's string quintet K 593, Haydn's 'Drumroll' symphony and Beethoven's 'Pathétique' Sonata.

Exposition

The primary thematic material for the movement is presented in the exposition which may be divided into several sections.

First subject group

This consists of one or more themes, all of them in the home key, also called the tonic.
So if the piece is in C major all of the music in the first group will be in C major.

Transition

In this section the composer modulates from the key of the first subject to the key of the

second subject. Many classical works, however, move straight from the first subject to the second subject without any transition.

Second subject group

This consists of one or more themes in a different key from the first group. If the first group is in a major key the second group will usually be in the dominant, so if the original key is C major the key of the second group will be G major. If the first group is in a minor key the second group will usually be in the relative major, so if the the original key is C minor the second group will be in E flat major. The material of the second group is often different in rhythm and mood from the first group and is often more lyrical.

Codetta

The purpose of this is to bring the exposition section to a close with a perfect cadence in the same key as the second group. Often the codetta contains a sequence of themes each of which arrives at a perfect cadence. The whole of the exposition may then be repeated. The last bar of the exposition is often slightly different between the repeats, the first one pointing back to the tonic where the exposition began and the second one pointing towards the development.

Development

The development generally starts in the same key as the exposition ended and may move through many different keys during its course. It will usually consist of one or more themes from the exposition, altered and occasionally juxtaposed, and may include new material or themes. Alterations may include taking material through distant keys, breaking down of themes and sequencing of motifs.

The development varies greatly in length from piece to piece. Sometimes it is relatively short compared to the exposition, as in the case of the first movement of Mozart's 'Eine kleine Nachtmusik' K 525 and of his piano sonata in G major. In other cases it is quite long and detailed as in the first movement of Beethoven's 'Eroica' symphony. It nearly always shows a great deal of tonal, harmonic and rhythmic instability than the other sections. At the end the music will turn towards the home key and enter the recapitulation. The transition from the development to the recapitulation is a crucial moment in the piece.

Recapitulation

The recapitulation is an altered repeat of the exposition.

First subject group

This is normally given prominence as the highlight of a recapitulation. It is usually in exactly the same key and form as in the exposition.

Transition

This is now altered so that it does not change key but remains in the piece’s home key.

Second subject group and codetta

These are usually in roughly the same form as in the exposition, but are now in the home key which sometimes involves transformation from major to minor, or vice versa, as occurs in the first movement of Mozart’s symphony no. 40 K 550. More often, however, the second subject group may be recast in the tonic major of the home key, for example C

major where the movement is in C minor as in Beethoven's Symphony no. 5 in C minor opus 67 and his C minor piano concerto. Key here is more important than mode (major or minor). The recapitulation provides the needed balance even if the material's mode is changed, so long as there is no longer any key conflict.

Coda

After the final cadence of the recapitulation the movement may continue with a coda which will contain material from the movement proper. Codas, when present, vary considerably in length but, like introductions, are not part of the 'argument' of the work. The coda will end, however, with a perfect cadence in the home key. Codas may be quite brief tailpieces or they may be very long and elaborate. Examples from Beethoven are the finale of his symphony no. 8, the first and fourth movements of his symphony no. 5, the first movement of his piano sonata in F minor opus 57 'Appassionata' and the final movements of his 'Moonlight' and 'Tempest' Sonatas.

Monothematic expositions

The move to the dominant key in the exposition is not always marked by a new theme. Haydn, in particular, was fond of using the opening, often in a truncated or otherwise altered form, to announce the move to the dominant. Mozart, despite his prodigious melodic gift, also occasionally wrote such expositions, for example, in his piano sonata K 570 and his string quintet K 593. Such expositions are called 'monothematic', meaning that one theme serves to establish the opposition between tonic and dominant themes. This term is misleading since most monothematic works have multiple themes with additional themes in the second subject group.

Only on occasion, for example, in Haydn's string quartet opus 50 no. 1, did composers perform the tour de force of writing a complete sonata form exposition with just one theme. Charles Rosen's view is that the crucial element of the classical sonata form is some sort of dramatisation of the arrival of the dominant and, while using a new theme

was a very common way to achieve this, other resources, such as chamges in texture and
salient cadences, were also accepted practice.

Key of second subject need not be in dominant

The key of the second subject may be other than the dominant, or relative major, or
relative minor. About halfway through his career Beethoven began to experiment with
other tonal relationships between the tonic and the second subject group. Beethoven, as
well as other composers, in these cases used the median or submediant. In the first
movement of the 'Waldstein' sonata Beethoven modulates from C major to the mediant
of E major, while in the first movement of the 'Hammerklavier' sonata he modulates
from B flat major to the submediant of G major.

Exposition may contain more than two key areas

The exposition need not be limited to key areas. Schubert composed sonata forms with three or more key areas. The first movement of his string quartet in D minor D 810 'Death and the Maiden' has three separate key and thematic areas, in D minor, F major and A minor.

First subject group need not be entirely in tonic key

In the more complex sonata expositions there may, in the first subject group, be brief modulations to remote keys followed by reassertion of the tonic. The first subject group of the first movement of Mozart's string quintet in C major K 515 visits C minor, D flat major and D major before finally moving to the dominant of G major. Many works by Schubert and later composers use even further harmonic convolutions. In the first subject group of Schubert's piano sonata in B flat major D 960, the theme is presented three times, in B flat major, G flat major and then again in B flat major. The second subject group is even more wide-ranging as it starts in F sharp minor, moves into A major then through B flat major to F major.

Recapitulation of first subject may be omitted or truncated

In the first movement of Chopin's piano sonata in B flat minor the recapitulation of the first subject is omitted altogether and in his piano sonata in B minor it is truncated.

Sonata form in concertos

The sonata form is varied in the first movement of classical concertos. The orchestra usually prepares for the entrance of the soloist by playing some of the themes that will be heard during the main part of the movement. This preparation is a kind of introduction but is in the main tempo. The solo instrument then enters, sometimes with material of its own as in a number of Mozart's piano concertos, and continues with a sonata-form exposition which is usually, but not always, closely related to the opening orchestral introduction. Mozart sometimes defers some of the most memorable themes of the opening orchestral tutti until the development section. In his piano concerto no. 25 a

theme not heard since the introduction becomes the main ‘subject’ treated in the development. Towards the end of the recapitulation there is usually a cadenza for the soloist alone. This usually has an improvisatory character although it is usually not improvised but is written by the composer, by another composer, or by the pianist.

History of sonata form

The term ‘sonata’ is first found in the seventeenth century when instrumental music had just begun to separate itself from vocal music. The term (derived from the Italian word ‘suonare’, to sound an instrument) meant a piece for playing, in contrast with ‘cantata’ which was a piece for singing. At this time the term implied a binary form, usually AABB with some aspects of three-part forms.

The classical era established the norms of structuring first movements and the standard layouts of multi-movement works. There was a period of a wide variety of layouts and formal structures within first movements which gradually became expected norms of composition. The practice of Haydn and Mozart, and other composers, increasingly influenced a generation which sought to exploit the possibilities offered by the forms which Haydn and Mozart had established in their works. Theories on the layout of the first movement gradually became more and more focussed on understanding the practice of Haydn, Mozart and, later, Beethoven. Their works were studied, patterns and exceptions to those patterns were identified, and the boundaries of acceptable or usual practice were set by the understanding of their works. The sonata form, as described, is identified with the norms of the classical period in music. Even before it was described it it had become central to music-making, absorbing and altering other formal schemes.

The romantic era in music was to accept the centrality of this practice, codify the sonata form explicitly and make instrumental music in this form central to concert and chamber composition and practice, particularly for works which were meant to be regarded as 'serious' works of music. Various controversies in the nineteenth century would centre on exactly what the implications of 'development' and sonata practice actually meant, and what the rôle of the classical masters was in music. At the same time that the sonata form was being codified by Czerny and others, the major and minor composers of the day, ironically, were writing works that violated some of the principles of the codified sonata form.

Sonata form has continued to be influential throughout the subsequent history of classical music to the modern period. The twentieth century brought a wealth of scholarship that sought to ground the theory of the sonata form on basic tonal laws. The twentieth century would see a continued expansion of acceptable practice, leading to the

formulation of ideas that there existed a ‘sonata principle’ or ‘sonata idea’ which unified works of the type, even if they did not explicitly meet the demands of the normative description.

Sonata form and other musical forms

Sonata form shares characteristics with both binary form and ternary form. In terms of key relationships it is very like binary form, with a first half moving from the home key to the dominant and the second half moving back again. This is why sonata form is sometimes called ‘compound binary form’. In other ways it is very like ternary form, being divided into three sections, the first (exposition) of a particular character, the second (development) in contrast to it, and the third section (recapitulation) of the same character as the first.

The early binary sonatas by Domenico Scarlatti, of which there are more than 500, provide excellent examples of the transition from binary form to sonata form. Among those sonatas are numerous examples of the true sonata form being crafted into place.
During the eighteenth century many other composers like Scarlatti were discovering this same musical form by experimenting at their keyboards harmonically and melodically.

Theory of sonata form

Sonata form is a guide to composers for the scheme of their works, for interpreters to understand the grammar and meaning of a work, and for listeners to understand the significance of musical events. A host of musical details are determined by the harmonic meaning of a note, chord or phrase. The sonata form, because it describes the shape and hierarchy of a movement, tells performers what to emphasise and how to shape phrases of music. The theory of sonata form begins with the description in the 1700s of scheme for works, and was codified in the early nineteenth century. This codified form is still used in the pedagogy of the sonata form.

In the twentieth century emphasis moved from the study of themes and keys to the study of how harmony changed through the course of a work and the importance of cadences and transitions in establishing a sense of ‘closeness’ and ‘distance’ in a sonata. The work of Heinrich Schenker and his ideas about ‘foreground’, ‘middleground’ and ‘background’ became enormously influential in the teaching of composition and interpretation. Schenker believed that inevitability was the key hallmark of a successful composer, and that therefore works in sonata form should demonstrate an inevitable logic.

In the simplest example, playing of a cadence should be in relationship to the importance of that cadence in the overall form of the work. More important cadences are emphasised by pauses, dynamics and sustaining. False or deceptive cadences are given some of the characteristics of a real cadence and then this impression is undercut by going forward more quickly. For this reason changes in performing practice bring changes to the understanding of the relative importance of various aspect of the sonata form. In the classical era the importance of sections and cadences and underlying harmonic progressions gives way to an emphasis on themes. The clarity of differentiated major and minor sections gives way to a more equivocal sense of key and mode. These changes

produce changes in performing practice because when sections are clear there is less need to emphasise the points of articulation. When they are less clear, greater importance is placed on varying the tempo during the course of the music to give ‘shape’ to the music.

The way sonata form is viewed has changed over time and this has led to changes in how sonatas are ‘edited’. The phrasing of Beethoven’s sonatas has, for example, undergone a shift to longer phrase markings which are not always in step with the cadences and other formal markers of the sections of the underlying form. To compare the recordings of Artur Schnabel made during the beginnings of modern recording with the later recordings by Daniel Barenboim reveals a shift in how the structure of the sonata form is presented to the listener over time.

For composers the sonata form is like the plot of a play or movie script, describing when the crucial plot points are, and the kinds of material that should be used to connect them into a coherent and orderly whole. At different times the sonata form has been taken to be quite rigid and at other times a freer interpretation has been generally considered permissible.

In the theory of sonata form it is often asserted that the other movements of a sonata relate to the sonata-allegro in one of two ways. Charles Rosen views them as really 'sonata forms' while Edward T. Cone asserts that the sonata-allegro is the ideal to which other movement structures 'aspire'. This is particularly seen to be the case with other movement forms which commonly occur in works thought of as sonatas. As a sign of this the word 'sonata' is sometimes prepended to the name of the form, particularly in the case of the 'sonata-rondo' form. Slow movements, in particular, are seen as being as similar to the first-movement sonata from, with differences in phrasing and less emphasis on the development.

Two musicologists, James Hepokoski and Warren Darcy, have presented an analysis of the sonata-allegro form and the sonata cycle. They argue that these both play on genre expectations and that it is possible to categorise both by the compositional choices made to respect or depart from conventions. Their study focuses on the normative period of sonata practice, namely the period when the works of Haydn, Mozart, Beethoven, Schubert and their close contemporaries were being written. They project this practice forward to the development of the sonata-allegro form into the nineteenth and twentieth centuries.

Critique of sonata form

In the late 1700s as sonata form began to emerge, the emphasis was on a regular layout of works for performers and listeners. Since most works received, at most, one reherarsal, and seldom more than a few performances, this accessibility of layout was considered important. Emphasis was on effects within the course of a strongly framed work.

A curious aspect of sonata form during the classical era was that the leading contributors to its development, Haydn, Mozart and Beethoven, all seemed to have had very little to say about it. One might imagine that, during all of his various experiments and

innovations with sonata form, Beethoven might have remarked to a colleague at least
once about what he was doing but, if so, it was never recorded.

It was only well after sonata form had been firmly established by the classical composers
that it became a central topic of musical criticism. Sonata form was originally described
by an Italian theorist as ‘a two part form’ where each part was repeated. By the early
nineteenth century, Carl Czerny, a pupil of Beethoven, described it in terms of themes, a
description still used today. The description now most commonly applied to sonata form
today was outlined by Antonin Reicha in 1826 and codified by Adolf Bernhard Marx in
1845 and by Czerny in 1848. Each of them elaborated rules for composing and intended
the outline to be as much prescriptive as descriptive.

In the 1800s the sonata form assumed a place next to the fugue as a cardinal musical
structure and works were laid out in increasingly complex ways to use the sectional
nature of the sonata form. In this period E.T.A. Hoffman and Robert Schumann

proselytised for the use of the sonata form as the poetic means for expressing pure music,
unallied with words or other arts.

The late nineteenth century was the pinnacle of the idea of the sonata form as the means
of containing the huge number of influences in music. Hanslick argued that formal
comprehensibility rested on the use of the sonata form and he criticised what he regarded
as radical innovations by Richard Wagner. The critical dialogue between explosive
trends in Wagner and Liszt, and implosive trends in Brahms, reached outwards into
politics, art and science for metaphors. There was a great deal of internal tension, even
among composers, between the formal rules and the desire for expression. Tchaikovsky
berated himself for not being able to produce highly structured symphonies.

The early twentieth century saw an attack on the extended sonata form, and a search by
many composers for more organic and more compressed sonata forms. Critics such as
Olin Downes proclaimed the idea that the sonata form's vigour was an analogy for social
and artistic vigour and a defence against empty works. At the same time adherence to
established structures took on a different meaning in Soviet Russia where composers who
failed to compose along established lines were accused of 'formalism', as opposed to the
established sonata forms which were called 'natural' and 'realistic'. At various times
even prominent composers such as Shostakovich and Prokofiev were denounced for their
music.

Charles Rosen, in 'The Classical Style and Sonata Forms', has stated his understanding
as to why the particular arrangements of keys and themes used in classical sonata form
have held such importance for classical composers and their listeners. Rosen conceives
the classical era's sonata form movement as a kind of dramatic journey through the
system of musical keys. Modulations that move upwards in the circle of fifths (in the
direction of the sharp keys) increase musical tension, and modulations that move
downwards reduce it. Sonata form first increases tension through the move to the

dominant (the crucial musical event of the exposition) then increases tension further in the development through the exploration of remote keys. The recapitulation resolves all this tension by returning everything to the tonic. He also argues that, over time, this idea would become the basis for all musical movements, regardless of their formal plan.

The use of the cycle of fifths makes sense of the following observations about the deployment of keys in the classical sonata form. Uses of keys other than the dominant for the second subject group generally go still higher than the dominant in the circle of fifths. Occasionally, the reappearance of the opening material at the beginning of the recapitulation is in the subdominant key (for example, in Mozart's piano sonata in C major K 545) which serves the same resolving function as the tonic. Several developments often also reach the subdominant key with equivalent resolving function.

The later twentieth century saw the rise of postmodern and literary criticism, critical theory, narratology, feminism and other identity politics, and film theory, all of which was applied to sonata forms. Susan McClary in her controversial 'Feminine Endings' (1991) describes how sonata form may be interpreted as sexist or misogynist and

imperialist, and that ‘tonality itself – with its process of instilling expectations and subsequently withholding promised fulfilment until climax – is the principal musical means during the period from 1600 to 1900 for arousing and channelling desire.’ She analyses the sonata procedure for its constructions of gender and sexual identity. The primary, once ‘masculine’, key (or first subject group) represents the Other: female, foreigner, difference, a territory to be explored and conquered, assimilated into the self and stated in the tonic home key. This reading is based on the work of Lacan and Derrida.

Romantic sonata

In the early nineteenth century conservatories of music were established, leading to a codification by critics, theorists and professors, of the practice of the classical period. In this setting the current use of the term ‘sonata’ was established, both as regards form and also in the sense that a fully elaborated sonata serves as a norm for concert music in general. Carl Czerny declared that he had invented the idea of sonata form and music theorists began to write of the sonata as an ideal in music. From this point forward the word ‘sonata’ in music theory labels the abstract musical form as much as particular works, in other words, the sonata idea or the sonata principle.

Among piano works labelled ‘sonata’ some of the most famous were composed in the romantic period: Chopin’s B flat minor and B minor sonatas, Schumann’s three sonatas, Brahms’s three sonatas and Liszt’s Sonata. Rachmaninoff’s B flat minor sonata belongs to the late romantic period and like others of his compositions to some extent combines the European tradition with elements of the jazz idiom.

STAVENHAGEN

Bernhard Stavenhagen (1862-1914) was one of Liszt’s last pupils, and his secretary and assistant for a time. He was born in Greiz in Vogtland, Germany, on 24 November 1862 and died in Geneva, Switzerland, on 25 December 1914.

He commenced piano study in 1868 and his family moved to Berlin in 1874 where he began studying with Theodore Kullak and entered university there in 1878. He studied composition with Friedrich Kiel at the Meisterschule and with Rudorff at the Hochschule, Berlin, and won the Mendelssohn prize for piano.

He was a pupil and amanuensis of Liszt in 1885-86. He was court pianist to the Grand Duke of Saxe-Weimar in 1890, and in 1892 was made a Knight of the White Falcon Order. He toured Europe and the United States with success in 1894 and 1905. In 1895 he succeeded Lassen and d'Albert as court conductor at Weimar. He was court conductor at Munich from 1901 to 1904 and was also director at the Akademie der Tonkunst. In 1906 he gave a successful series of Volkssymphonie-Konzerte in Munich. In 1907 he moved to Geneva where he took over the piano masterclasses at the Conservatoire, and was the conductor of the municipal orchestra and the Société du Chant du Conservatoire.

He was especially remarkable as a performer of Liszt's piano works. He also accompanied his wife Agnes who was a singer. George Bernard Shaw rated him as 'the finest, most serious artist of them all' in the context of comparison with Paderewski and Sapellnikoff. Stavenhagen composed two piano concertos, solo piano pieces, and cadenzas to Beethoven's second and third piano concertos.

Stavenhagen co-edited with Eugen d'Albert 'The Collected Works of Franz Liszt'. His pupils included Max Anton, Edvard Fazer, Philip Halstead, Ernest Hutcheson, Nora Drewett de Kresz, Loris Margaritis, Edouard Risler and Otto Urbach. He died in Geneva in 1917 and after his death his body was transferred to Weimar where he was buried.

Stavenhagen did not make any Liszt discs but made a number of Liszt rolls of which 'My Joys' (after Chopin), Hungarian Rhapsody no. 12 and 'St Francis of Paola' are on CD.
He never recorded the Liszt Sonata.

STEINWAY

Steinway & Sons was founded in 1853 in New York City with a second factory established in 1880 in the city of Hamburg, Germany. Both Steinway factories still make Steinway pianos today.

Heinrich Englehard Steinweg, piano maker of the Steinweg brand, emigrated from Germany to America in 1850 with his family. One son, Christian Friedrich Theodor Steinweg, remained in Germany and continued making the Steinweg brand of pianos. In 1853 Heinrich founded Steinway & Sons. His first workshop was in a small attic at the back of 85 Varick Street in Manhattan, New York City. The first piano produced by Steinway & Sons was given the number 483, as Steinweg had already built 482 pianos.
Only a year later demand was so great that the company was forced to move to larger premises at 82-88 Walker Street. In 1864 the family anglicised its name to Steinway.

By the 1860s Steinway had built a new factory and lumber yard. Three hundred and fifty

men worked at Steinway & Sons and production increased from 500 to 1800 pianos in a year. Steinway pianos underwent numerous improvements through innovations made both at the Steinway factory and elsewhere in the industry, based on emerging engineering and scientific research, including developments in the science of acoustics.
Almost half of the company's 115 patented inventions were developed by the first and second generations of the Steinway family. Soon Steinway's pianos won several important prizes at Exhibitions in New York, Paris and London.

In 1864 the son of Henry E. Steinway, William Steinway, built a set of elegant new showrooms housing over a hundred pianos on East 14th Street. Two years later he oversaw the construction of Steinway Hall at the back of the showrooms. The first Steinway Hall was opened in 1886. It seated over two thousand people and quickly became an important part of New York's cultural life, housing the New York Philharmonic for the next twenty-five years, until Carnegie Hall opened in 1891.
Concertgoers had to pass first through the piano showrooms which had a remarkable

effect on sales, increasing demand for new pianos by four hundred in 1867 alone.
William Steinway also established the 'Concert & Artist' department which is still in
operation today. The Steinway factory was then located on 4th Avenue (now Park
Avenue) and East 55th Street in Manhattan.

In 1880 William Steinway established a professional community, Steinway Village, in
the Astoria section of Queens County, New York. The Steinway Village was built as its
own town, which included a new factory, which is still used today, with its own foundries,
post office, parks and housing for employees. Steinway Village later became part of
Long Island City. To reach European customers who wanted Steinway brand pianos and
to avoid high European taxes, William and Theodore established a new piano factory in
the free German city of Hamburg in 1880. Also in 1880 the 'Steinway-Haus' was
established in Hamburg. In 1909 another 'Steinway-Haus' opened in Berlin. In the
1990s Steinway had established itself in New York, London, Paris, Berlin and Hamburg.

In 1900 both Steinway factories produced more than 3,500 pianos a year which found
their place in concert halls, schools and homes throughout the world. In 1857 Steinway
began to produce a line of highly lucrative art case pianos, designed by well known artists,
which became popular among the rich and famous. In the 1900s Steinway started to
diversify into the manufacture of reproducing pianos in association with Welte-Mignon,
Duo-Art and Ampico. During the 1920s Steinway sold up to 6,000 pianos a year but
piano production went down after the Crash of 1929 and during the Great Depression
Steinway produced just over 1,000 pianos a year. In the years between 1939 and World
War II demand rose again.

During World War II the Steinway factory in New York built wooden gliders to convey
troops behind enemy lines. The factory in Hamburg, Germany, being American-owned,
made very few pianos and no more than a hundred a year left the factory. In the later

years of the war the Hamburg factory was ordered to give away all the prepared and dried wood from the lumber yard for war production. In an air raid over Hamburg the factory was hit by several Allied bombs and was nearly destroyed.

Steinway completed restoration of the Hamburg factory with some help from the Marshall Plan. Eventually the post-war cultural revival boosted the demand for entertainment and Steinway increased piano production at both New York and Hamburg factories from 2,000 in 1947 to 4,000 pianos a year by the 1960s. During the Cold War years Steinway remained one of the very few products of the Free World purchased by the Soviet Union, and Steinway pianos were at the Bolshoi Theatre, Moscow Philharmonic Orchestra, Moscow Conservatory, St Petersburg Conservatory and the St Petersburg Philharmonic Orchestra in Leningrad, and other schools and symphony orchestras in the Soviet Union.

In 1972 legal issues concerning the Grotrian-Steinweg brand were resolved, and a lack of interest in the Steinway business among some of the Steinway family led to the firm being sold to CBS who in 1985 sold it to a group of investors, Steinway Musical Properties Inc. In 1998 Steinway & Sons made their 500,000th piano which was built by

the Steinway factory in New York with some participation from the Hamburg Steinway factory. In 1995, Steinway Musical Properties, parent company of Steinway & Sons, merged with the Selmer Company and formed Steinway Musical Instruments which acquired the flute manufacturer Emerson in 1997, then piano keyboard maker Kluger in 1998 and the Steinway Hall in 1999. The new combined company made more acquisitions in the following years and since 1996 Steinway Musical Instruments Inc is traded at the New York Stock Exchange under the name LVB (Ludwig van Beethoven).

By 2000 Steinway had made its 550,000th piano. The company updated and expanded production of its two other brands, Boston and Essex pianos. More Steinway showrooms, salons and halls opened across the world, particularly in Japan, Korea and China.

Steinway New York produces seven sizes of grand piano and two sizes of upright piano:

Grand: S-155, M-170, L-179, O-180, A-188, B-211 and D-274
Upright: professional models 1098 and K-52

Steinway Hamburg produces seven sizes of grand piano and two sizes of upright piano:

Grand: S-155, M-170, O-180, A-188, B-211, C-277 and D-274
Upright: V-125 and K-132

Many of the great pianists of the past, called 'The Immortals' by Steinway, and many concert pianists today have expressed a preference for either the New York or the Hamburg piano. Vladimir Horowitz played a New York model D. Arthur Rubinstein preferred the Hamburg model D. Sergei Rachmaninoff owned two New York Steinways in his Beverly Hills home and one New York D in his New York home but chose a Hamburg D for his Villa Senar in Switzerland. The differences between New York Steinways and Hamburg Steinways are less noticeable today although some objective differences are well known. New York models have a black satin finish and square or Sheraton corners. Hamburg models have a high gloss polyester finish and rounded corners.

At present 2,500 Steinway pianos are built in New York every year and 1,500 are built in Hamburg. The market is loosely divided into two sales areas, New York Steinway supply North and South America with their pianos and Hamburg Steinway supply their pianos to the rest of the world. At all main Steinway showrooms across the world pianos can be ordered from both factories. New York and Hamburg factories exchange parts and craftsmanship and Steinway parts from both factories come from the same places.
Canadian maple is used for the rim and soundboards are made from Sitka spruce from Alaska. Both factories use similar crown parameters for their diaphragmatic soundboards.
Recently Steinway has taken over its suppliers of keyboards and iron frames in order to maintain quality.

William Steinway had engaged the Russian pianist Anton Rubinstein to play an American concert tour in 1872, with 215 concerts in 239 days. It was a triumph for both

Rubinstein and Steinway & Sons. Later Ignacy Jan Paderewski played 107 concerts in 117 days travelling through America with his own railway carriage and Steinway concert grand piano.

According to Steinway & Sons, 98% of piano soloists chose to play publicly on a Steinway during the 2005-2006 North American Concert season. Most of the world's concert halls have a D-274 and some have both New York and Hamburg D's to satisfy a greater range of performing artists. Today over 1,300 concert artists and ensembles bear the title 'Steinway Artist' which means that they have chosen to perform on Steinway pianos. Each owns a Steinway piano and none is paid to do so. They are expected to perform exclusively on a Steinway piano whenever one is available. The Gina Bachauer International Piano Competition and the Van Cliburn International Piano Competition are sponsored by Steinway and use Steinway pianos exclusively.

Vladimir Horowitz played his own Steinway D at all his concerts.

Van Cliburn has nine New York and Hamburg D's in his Dallas home.

The Steinway model D-274 has over 12,000 parts of which about half are part of the piano's action which transmits the force of the musician's touch from keys to strings.

Glenn Gould played his own Steinway D in most of his studio recordings of music by Bach, Mozart and Schoenberg.

A Steinway piano has about 200 strings, one or two strings for each note in the bass section and three strings for each note in the middle and descant sections.

The 52 white keys on a Steinway piano are made of ivorite in place of ivory. The 36 black keys are made of ebony wood or ebonite composite material.

Every Steinway is made to the same technical standards yet every Steinway ends up being slightly different from every other in responsiveness to touch and in delivery of tonal nuance.

About 79% of the 580,000 Steinways made over 150 years are still in use today. Older

Steinways are constantly being rebuilt and repaired.

Steinway makes less than 1% of the world's upright pianos a year and about 7% of the world's grand pianos a year and remains sixth in production and sales volume after Yamaha, Samick, Kawai, Pearl River and Young Chang.

There are 115 registered Steinway patents including patents relating to the repetition action, the metallic frame for upright and grand pianos, improvements in soundboards, reinforced soundboard ribs, the sostenuto pedal, silent keyboard mechanisms, the grand piano case (which is still the current design), wood bending machines for the rim, layered soundboard bridges, the treble bell frame for a grand piano, an upright piano case with

swinging panel, a string frame and a sliding lid for upright pianos, and piano key
levelling.

STERNBERG

Life

Constantine von Sternberg (1852-1924) was born in St Petersburg, Russia, on 9 July
1852 and died in 1924. He was a pupil of Ignaz Moscheles in Leipzig and Karl Reinecke
at Leipzig Conservatory. He later studied with Theodore Kullak in Berlin and became a
pupil of Liszt in 1874. He conducted opera, toured as a pianist and taught. His tours
took him through Europe, Asia and America. Following the USA tours in 1880-85 he
was Director of the College of Music at Atlanta for four years. In 1890 he opened the
Sternberg School of music in Philadelphia, with branches at West Philadelphia, Tioga,
Camden NJ, Reading PA and Haddonfield NJ.

Constantine von Sternberg wrote 'The Ethics and Aesthetics of Piano Playing' in 1917
and more than 200 salon pieces for solo piano. His pupils included George Antheil and
Olga Samaroff. He did not make any discs and did not make any Liszt rolls.

Sternberg & Liszt

Carl Lachmund wrote to Constantin Sternberg on 20 April 1917 requesting information
regarding Sternberg's personal relations with Liszt and Sternberg replied on 25
September 1917:

'My first visit of three weeks with the dear old master was in Weimar during June 1874,
when Sherwood, Liebling, Moszkowski, X. Scharwenka, Nicode, Dori Petersen (later
Zarembski) were there. In the autumn of '75 I repeated my visit by the master's
invitation, this time in Rome where I met Latelli, Sgambati, Carl Pohlig (the predecessor
of the present conductor of our symphony concerts) and where I failed to meet Adele aus
der Ohe although I knew that she, too, was a frequent visitor at the 'Villa d'Este'. His
student visitors at that time were but few. Brief as my stay was in both instances – owing

to my concert tours – I learned a great deal fron the master and was so fortunate as to receive many signs of his particular interest in my compositions; especially in my 'Hochzeits-Polonaise'. Op. 9, for which he suggested two very piquant additions which, unfortunately, came too late as the piece was already published. I must confess that however much I learned from the master, it was not derived from his actual teaching – of which as you may know, there was not much of a strictly pedagogical way – but rather from his talks in his music room and while walking in the wonderful gardens with him.

As you know, the master took a complete musical knowledge for granted and it was, of course, not for that that I went to him; but in regard to his art-ethical views, to freedom of conception and interpretation, to distinguishing between the letter and the spirit I learned more than ever before or since. I think that in my case, this last mentioned distinction was perhaps the strongest point of his teaching. I saw the master again in 1882 (or was it

1881?) in Bayreuth. He did remember me in the kindest possible manner (could he ever be other than kind?) but – he had greatly aged, he had grown weak and he was surrounded and guarded by people who for only too obvious reasons formed his entourage; as my wife, with me at the time, was not well I could not devote myself to him, much as I should have loved to do so.

Of Liszt, the executive and creative musician, the world is no longer in complete ignorance, though there is much, very much indeed, that the world still has to learn of that side of the master, but the man Liszt? His breadth of learning; his unparalleled tact; his Christ-like goodness and kindness; his lenity [sic] with imperfections; his encouraging attitude towards his students; how can the world ever know that side of him? I know only one work of art that can symbolize his character and disposition: it is Thorwalden's 'Christ' in Copenhagen who, with lovingly inviting, outstretched arms seems to say: "Come unto me, ye who are heavy laden".'

STRADAL

August Stradal was born in Teplitz, Bohemia, on 17 May 1860 and died in Schönlinde on 13 March 1930. He studied composition with Bruckner, and piano with Leschetizsky and Anton Door (a pupil of Czerny) before coming to Liszt.

He played Liszt's Sonata for the composer as a teenager in the 1870s and later entered Liszt's masterclass in Weimar in September 1884. He toured widely and taught piano in Vienna and, after 1919, in Schönlinde. He composed vocal and piano pieces, made piano arrangements of orchestral works by Liszt, Beethoven and Bruckner, and made piano transcriptions of organ compositions by Frescobaldi and Buxtehude. His transcriptions were played in his day by Cortot, Friedman, Reisenauer and Sauer.

Stradal was one of Liszt's most faithful disciples and played much of Liszt's piano music in recitals across Germany. Stradal wrote a book 'Errinerungen an Franz Liszt' (1929), a memoir about his days with Liszt. He also co-edited with Eugen d'Albert 'The Collected

Works of Franz Liszt'. Stradal did not make any discs or rolls.

STRINGS

The sound of a piano is made by hammers hitting the strings. Piano strings are also called piano wire. There are treble strings and bass strings. The treble strings produce the highest notes and are found at the right hand end of the piano. They are made of steel, the highest (thinnest) being guage 13 (0.775 mm) and the lowest (thickest) being around guage 22 (1.224 mm). They are together in threes called a trichord.

The bass strings produce the lowest notes. These are made of a steel core with copper wound onto it. When the strings are new they are very shiny like polished brass but they soon tarnish and become dull. When bass strings are very old the copper winding may become clogged with dirt and the tone may become dead.

There are over two hundred strings in most pianos. Each string is under a tension of up to 100 kg. This means that the combined tension can be up to 20 tonnes in a concert grand piano. This enormous force is kept in check by a very strong cast iron frame. Some old pianos have a wooden frame which tends to move under the tension of the strings causing tuning instability.

String tuning is held up, and can be adjusted by, the tuning pins. The bottom end of the string goes over a hitch pin and the top end of the string goes through a hole in the tuning pin and is wound round three or four times. The piano is tuned by adjusting the tension on each string which is done by winding the tuning pin tighter or looser.

SWELL

A crescendo followed by a diminuendo, also known as a swell effect, 'messa di voce' or a double hairpin, is often used in a cantabile phrase. Chopin specifically marks it in the opening of his Nocturne in B flat minor opus 9 no. 1 but there are countless places in piano music where it can be used, as a nuance, whether or not marked by the composer.
The opening notes of the phrase may start very sofly to enhance the effect and the closing notes of the phrase may, similarly, become very soft.

SYNCOPATION

Cross accents

The first beat of a bar is normally accented. In the case of a four beat bar the third beat has a supplementary accent. Placement of accents where they do not normally exist is called syncopation and Beethoven and Brahms are two composers noted for their effective use of syncopation. The beat normally accented may be softened so that the syncopation can be brought out into relief.

The syncopations in the final movement of Beethoven's 'Moonlight' Sonata opus 27 no. 2 contribute to the drive and dramatic effect of this movement.

Syncopated pedalling

Syncopated pedalling refers to the usual method of legato pedalling where the sustaining
pedal is changed slightly after a note or chord to achieve a true legato effect.

TAUSIG

Carl Tausig was born in Warsaw on 4 November 1841 and died in Leipzig on 17 July
1871. He was brought to Liszt in the summer of 1855 as a thirteen year old wunderkind
by his father Aloys Tausig who was also his first teacher. Liszt disliked young prodigies;
'artists who are to be', he called them disdainfully. At first he refused to hear the boy
play but took him as a pupil when he started to play Chopin's 'Heroic' Polonaise, so
brilliant was his playing. After only a year under Liszt's supervision the fourteen year

old boy was already working on Liszt's Transcendental Studies, in particular, 'Eroica'
and 'Mazeppa'.

On 21 July 1855, at a soirée at the Altenburg, Tausig played some pieces and he and his
father Aloys, a respected piano teacher, were presented to Hans von Bülow and various
members of the Weimar school. Bülow played three of his own works and Liszt
concluded by playing his Scherzo and his Sonata. Afterwards everyone went down to the
Erbprinz Hotel for dinner.

Tausig made his debut in Berlin in 1858 with Bülow conducting. He toured widely as a
pianist, and as a conductor promoted new music. In 1864 Tausig married the pianist
Serafina Vrabely, from whom he was later divorced. In 1865 he settled in Berlin where
he founded a School for Advanced Piano Playing. Tausig wrote a piano concerto and
some transcriptions and published an edition of Clementi's 'Gradus ad Parnassum'.

Tausig was Liszt's favourite and greatest pupil and his death from typhoid fever when he
was only twenty-nine was a severe blow for Liszt.

TCHAIKOVSKY

Peter Ilyich Tchaikovsky (1840-1893) as a piano composer is mainly known for his
popular Piano Concerto no. 1 in B flat minor opus 23 and also, to a lesser extent, his
Piano Concerto no. 2 in G major opus 44.

Tchaikovsky wrote music for piano solo including 'Chanson Triste' and a set of twelve
piano pieces called 'The Seasons'. He also wrote a number of songs for voice and piano
including the well-known 'None but the Lonely Heart'.

Tchaikovsky's music is known for its distinctive melodies, strong emotionalism,
colourful orchestration and directness of appeal. Some surveys have suggested that, of
all the composers, Mozart and Tchaikovsky are the most popular.

TECHNIQUE

Technique in piano playing is the ability to solve the physical difficulties of playing the

piano. Technique deals with finger, hand, wrist, elbow and arm positions and movements, and the avoidance of unnecessary movements. It contrasts with expression in piano playing which deals with nuance, tonal matching, voicing, rubato and pedalling. Technique and expression are intimately connected.

Many articles and books have been written on piano technique but they perhaps tend on occasion to be unscientific, dogmatic, confusing or contradictory. A teacher can work with a pupil to solve individual technical problems. If a passage is not working, different muscles should be used. This will mean relaxing all one's muscles, changing the hand, finger, wrist, elbow and arm positions and movements, playing more lightly and thus

softening the dynamics, reducing the tempo, relaxing again and avoiding unnecessary movements.

TEMPERAMENT

Temperament

The particular system which has been used to tune a keyboard is described as its 'temperament'.

There is a problem to be solved in tuning any keyboard instrument. Octaves can, of course, be tuned exactly, but the notes in between cannot be made to fit into the octave and some have to be de-tuned to make sense. If you tune a circle of pure fifths (C, G D, A, E, B, F sharp, C sharp, G sharp, D sharp, A sharp, F and C) the C you end up with is not exactly in tune with the one with which you started. This mathematical anomaly is known as a comma. In equal temperament all the notes of the scale are shifted by the same amount to resolve the problem. In all other temperaments the notes in the scale are shifted by differing amounts, giving each temperament a certain character.

Pythagorean temperament

This was the earliest temperament and was used up to the end of the sixteenth century. Almost all the fourths and fifths are exactly in tune and the entire comma is dumped on one interval (between F and B flat) which is therefore unusable. This temperament is easy to explain and to tune but it leaves many of the notes of the old scale in quite odd positions. It is satisfactory for music written in the old modes that preceded the major and minor scales provided there is no modulation.

Meantone temperament

This was the norm by the early seventeenth century. In this temperament the major thirds are perfectly in tune and the fourths and fifths are only slightly out of tune, except for the 'wolf' interval between G sharp and E flat which is very out of tune. This is now a

‘regular’ temperament because in keys with fewer than four sharps or flats the notes of the major scale are in the same relative positions and the thirds are all exactly in tune. This, for the first time allows the composer to include harmonic modulation in one direction or another and to choose a key that the composer wants.

During the course of a modulation there is an audible shift of tonality, rather like changing gear. The appearance of a black note that is technically unavailable in music of the seventeenth century (A flat, A sharp, D flat, D sharp and G flat) indicates that a sudden clash was intended, rather like the deliberate use of false relations. The more extreme accidentals, C flat and onwards, hardly ever appear. During the meantone era the occasional appearance of keys like F minor suggests the dawning of the possibilities of key colour. The key of F minor, with four flats, has a very strange minor third (G sharp not A flat) and if the G flat is called for there is further trouble in store. The ‘wolf’

in meantone tuning is so unpleasant, and such an obstacle, that by the late seventeenth century it was being substantially modified in practice.

Modified meantone temperament

This was probably the most appropriate temperament for most of the early organ music we now hear. Even though Buxtehude and Bach were among those exploring new temperaments their compositional technique remained informed by the meantone system.
The pure thirds of meantone are de-tuned a little in order to try and lessen the 'wolf'.
Modified meantone temperament was still being used by English organ builders, including Willis, as late as the 1850s. This included fifth-comma meantone and sixth-comma meantone ('Silbermann' temperament). Modified meantone temperament allows the composer to modulate a little more freely and frequently, even occasionally into five sharps or flats, before returning to the home key.

Well tempered or circulating temperaments

These came into being in the late seventeenth century as musical theorists started to experiment with ways of hiding the 'wolf' and making all keys usable. It was perfectly obvious that this could be done by distributing the intervals equally across the scale, but this was not the path they took. The reason they did not take this path was that these circulating (no-wolf) temperaments are those which allow the widest exploration of key colour. Musicians of the eighteenth century were happy with the expressive possibilities offered by writing in different keys and sought to exploit the quite different character of each in their writing.

These temperaments include the various tunings by Werckmeister (organ expert, 1691, Kirnberger (Bach pupil, early eighteenth century), Neidhardt (1724) and Vallotti (about 1730). Werckmeister III is notable for its purity in the best keys and its suitability for organs with large quint mixtures, as many of the fourths and fifths are in tune, but is irregular and bumpy in the way it deals with modulation and key colour. Vallotti is

smooth and regular but the key colour is generally rather mild. In all these systems it is possible to play in any key but the more remote keys may sound unpleasant and enharmonic modulation is not always happy.

Other circulating temperaments have been devised in modern times. Nearly all of them suffer from the grave defect that they are difficult to commit to memory and are therefore difficult to use in practice as one cannot tune an organ with a book in one hand.

Equal temperament

This has been known since 350 BC but this very obvious solution did not become widespread until the late eighteenth century, or fifty to a hundred years later in the English speaking world. The advantages are clear. All keys are usable and full enharmonic modulation is possible. The disadvantages are also clear. Not one interval is

exactly in tune (indeed in any major scale the thirds and leading notes are quite sharp)
and there is no key colour at all.

Bach never advocated equal temperament. Bach wrote two sets of pieces called 'Das
Wohltemperierte Klavier' ('The Well-tempered Keyboard'). In so doing he avoided the
German term for 'equal temperament' which is 'Gleich-Schwebende Temperatur'. These
forty-eight pieces were designed to exhibit the full range of key colour available from a
circulating temperament. Careful examination of the texts shows that Bach varied his
compositional technique according to the key in which he was writing. All the rest of
Bach's music falls into the more conventional patterns of the day, most of it being well
suited to modified meantone temperament, even if it continually pushes at the boundaries
of the system.

TEMPO

Tempo means the speed at which a piece, or a section of a piece, is played.

Brahms was once conducting a rehearsal of his violin concerto and a person present
asked why he was conducting it more slowly than the day before. Brahms replied that his
pulse was different from the previous day.

Tempo may also depend on the technique of the performer and on the acoustics of the
hall. A tempo should always be one that is comfortable for the performer and also
comfortable for the listener.

Music of the baroque period flows at a basic tempo allied to the pulse, and tempo marks
such as presto and adagio relate to mood as much as to tempo.

Sometimes when a very fast tempo is chosen the overall impression is that the piece is
slower. The reason for this impression is that the faster speed means that there are fewer
accents perceptible to the ear. This occurred at Sydney Town Hall in a performance of
the Chopin Etude in C sharp minor opus 10 no. 4.

If a piece starts off with a tempo that is too fast it may slow down later. This occurred at

the same hall in the first movement of the Beethoven piano concerto no. 3 in C minor.
The pianist started off with a very fast tempo and was later substantially reined in by the
conductor.

It is a good idea when considering tempo to consider the fastest notes in the movement or
piece. In the final movement of Mozart's G minor piano quartet the tempo of the quavers
of the opening theme is conditioned by the need to accommodate comfortably the triplet
semiquavers that appear in two places later in the same movement. This accommodation
must be comfortable both for the performer and for the listener.

TERMS

This is a list of some of the musical terms that are likely to be encountered in music and,
in particular, piano music. Most of the terms are Italian, in accordance with the Italian
origins of many European musical conventions. Sometimes the special musical meanings
of these phrases differ from the original or current Italian meanings. Most of the other
terms are from French or German. Others are from languages like Latin and Spanish.
Some composers, such as Beethoven, Schumann and Franck, also used terms from their
own language.

A

a, à (Fr) – at, to, by, for, in, in the style of
a capella – without instrumental accompaniment
accelerando – gradually increasing the tempo
accentato – with emphasis
acciaccatura – fast grace note
adagietto – rather slow
adagio – slow
adagissimo – very slow
ad libitum (Lat) – speed and manner of execution is left up to the performer
affettuoso – with emotion
affretando- hurrying
agitato – agitated
al, alla – in the manner of
alla breve – two minim beats to a bar rather than four crotchet beats
alla marcia – in the style of a march

allargando – becoming a little slower
allegretto – moderately fast
allegro – fast
alto –lower than a soprano but higher than a tenor
andante – moderate tempo
andante – a little faster than a moderate tempo
animato – lively
a piacere – rhythm need not be followed strictly
appassionato – passionately
appoggiatura – slow grace note
arietta – short aria
arioso – melodious
arpeggio – notes of chord played one after another, usually ascending
assai – sufficiently, very
assez (Fr) – sufficiently, very
a tempo – return to the earlier tempo
attacca – go straight on without a pause
ausdrucksvolle (Ger) – expressively
avec (Fr) – with

B

b (Ger) - b flat; in German b natural is called h
bass – lowest of four voice ranges, soprano, alto, tenor; lowest melodic line
basso continuo – continuous bass line in baroque period
beat – one single stroke of a rhythmic accent
ben, bene – well; ben marcato – well marked
bis (Lat) – twice
bravura – boldness (con bravura)
bridge – transitional passage
brillante – with sparkle
brio – vigour (con brio)
brioso – vigorously
broken chord – notes of chord played in consistent sequence

C

cadenza – solo section of piano or other concerto to display virtuosity
calando – getting slower and softer
cantabile, cantando – in a singing style
cédez (Fr) – give way
caesura, cesura – break in sound
coda – closing section of movement
codetta – closing section of part of a movement
colla voce – pianist follows the singer
coloratura – soprano singing elaborate melody
come prima – like the first time
common time – 4/4or C - four crotchet beats in a bar
comodo – comfortable (tempo comodo)
con, col, colla – with
con amore – with love
con affetto – with emotion
con brio – with vigour
con dolore – with sadness
con (gran, molto) espressione – with (great, much) expression
con fuoco – in a fiery manner
con larghezza – broadly
con sordino – without sustaining pedal
crescendo – getting louder

D

da capo – go back to the beginning
dal segno – return to place in music designated, then continue to end of piece
decrescendo – get softer
delicatamente – delicately

diminuendo – get softer
dolce – sweetly
dolcissmo –very sweetly
dolente – sadly
double stopping –playing two notes simultaneously on a stringed instrument
dur (Ger) – major - A dur (A major), B dur (B flat major), H dur (B major)
dynamics – sound volumes

E

empfindung (Ger) – feeling
en dehors (Fr) – prominently
energico – strong
en pressant (Fr) – hurrying forward
espressivo – expressively
etwas (Ger) – somewhat

F

fermata – rest or note is to be extended
fine – the end
forte (f) – loud
fortepiano (fp) – loud then immediately soft; early piano
fortissimo (ff) – very loud
forzando (fz) – sudden accent
fuoco – fire (con fuoco – in a fiery manner)

G

geschwind (Ger) – quickly
giocoso – gaily
giusto – strict, proper (tempo giusto – strict time, proper time)
glissando – gliding up or down the white or black notes of a piano
grandioso – grandly
grave – slowly and seriously
grazioso – graciously

H

h (Ger) – b natural; b (Ger) means b flat
hemiola – rhythm other than implied by time signature

I

immer (Ger) – always

improvisato – as if improvised
incalzando – getting faster and louder

K

kräftig (Ger) – strongly

L

lacrimoso – tearfully
lamentoso – mournfully
langsam (Ger) – slowly
largamente – slowly
larghetto – somewhat slowly
largo – slowly
lebhaft (Ger) - briskly
legato – joined smoothly
leggier – lightly , delicately
lento – slowly
liberamente – freely
l'istesso – same (tempo, articulation)
loco – cancels an 8va direction
lugubre – mournful

M

ma – but
ma non troppo – but not too much
maestoso – majestically
main droite (m.d.) (Fr) – right hand
main gauche (m.s) (Fr) – left hand
mano destra (m.d) – right hand
mano sinistra (m.s.) – left hand
marcato – accented
marcia – march (alla marcia – in the manner of a march)
martellato – hammered out
marziale – in the march style
mässig (Ger) - moderately
melisma – changing the note of a syllable while it is being sung
measure – a complete cycle of the time signature (= bar)
meno – less (meno mosso – more slowly)
mesto – mournful, sad
metre – pattern of rhythm of strong and weak beats
mezza voce – with moderated volume
mezzo forte - moderately loudly
mezzo piano – moderately softly

mezzo-soprano – female singer with range A3 to F4
moderato – moderately (tempo)
moll (Ger) – minor in German usage
molto – very
morendo – dying away in dynamics and, perhaps also, in tempo.
mosso – (più mosso – faster; meno mosso – slower)
moto – (con molto – quickly)

N

Nicht (Ger) – not
notes inégales (Fr) – playing equal notes long-short (baroque)

O

ossia – alternative specified by footnotes, small notes or on extra staff
ostinato – repeated musical pattern
ottava – octave (octava bassa – an octave lower)

P

Parlando – like speech, annunciated
partitur (Ger) – full orchestral score
pausa – rest
pedale – pedal
perdendosi – dying away
pesante – heavy,
peu à peu (Fr) – little by little
pianissimo (pp) – very soft
piano (p) – soft
piano-vocal score – piano arrangement with parts for voice (= vocal score)
piacevole –pleasantly
più – more
pizzicato – plucked (arco – with the bow)
pochettino – very little
poco – a little
poco à poco – little by little
poi – then (an instruction in a sequence like dim. poi subito forte)
portamento (in singing) – gliding from one note to another
portamento (in piano playing) – mezzo staccato
prestissimo – extremely fast
presto – very fast
prima volta – the first time
primo, prima – first

Q

quasi – like (quasi una fantasia – like a fantasy)
quasi – almost (quasi allegro – almost fast)

R

rallentando – getting slower
rasch (Ger) – fast
restez (Fr) – stay (remain on a note or string)
rinforzando (rf) – emphasised (sudden crescendo or single note emphasised)
risoluto – resolutely
ritardando – getting slower
ritenuto – becoming slower
rubato – rhythmic flexibility within a phrase

S

sanft (Ger) – gently
scherzando – playfully
scherzo – movement replaying minuet in symphonies and sonatas
schleppen (Ger) – to drag (nicht schleppen – don't drag)
schnell (Ger) – fast
scneller (Ger) – faster
secco or Sec (Fr) – dry, unarpeggiated
segno – sign (dal segno – from the sign)
segue – carry on to the next section without a pause
sehr (Ger) – very
semitone – smallest pitch difference between notes in most Western music
semplice – simply
sempre – always
senza – without
senza sordini – with sustaining pedal
sfogato – floating freely
sforzando (sfz) – sudden strong accent
simile – continue to apply the previous direction
slargando – becoming slower
slentando – becoming slower
smorzando – getting softer and, perhaps, slower
soave – smoothly, gently
solenne – solemn
solo (plural: soli) – alone
sonatina – a small sonata
sonore – sonorous
sordini – senza (con) sordini – with (without) sustaining pedal
soprano – highest of standard four voice ranges; soprano, alto, tenor, bass

sospirando – sighing
sostenuto – sustained, lengthened
sotto voce – subdued as if speaking under one’s breath
staccato – detached as opposed to legato
strepitoso – noisy
stretto – getting faster
stretto (in a fugue) – close overlapping of fugal entries
stringendo – getting faster
subito – suddenly

T

tacet – silent, do not play
tempo – time, overall speed of a piece
tempo di marcia – march tempo
tempo di valse – waltz tempo
tempo giusto – in strict time; at the right tempo
tempo primo – resume the original tempo
teneramente – tenderly
tenerezza – tenderness
tenor – second lowest of standard four voice range; sopr., alto, tenor, bass
tenuto – hold note for full value
tranquillo – calmly, peacefully
tre corde – release soft pedal of piano (three strings)
troppo – too much (allegro [ma] non troppo- fast, but not too fast)
tutti – all orchestra or voices come in at the same time

U

un, uno, una – one
una corda – depress soft pedal of piano (one string)
un poco – a little

V

veloce – fast
velocissimo – very fast as in a cadenza or run
vibrato – rapidly repeated slight alteration in pitch of note by singer
virtuoso – performer with exceptional ability, technique or artistry
vivace – lively
vivacissimo – very lively
vocal score – piano arrangement with parts for voice (= piano vocal score)
voce – voice
volante – flying

volti subito (v.s.) – turn the page quickly

W

wenig (Ger) – a little, not much

Z

zärlzheit (Ger) – beat
zart (Ger) – tender
zartheit (Ger) – tenderness
zärtlich (Ger) – tenderly
zeichen (Ger) – sign
zeitmass (Ger) – tempo
zichen (Ger) – to draw out
zitternd (Ger) – tremolando
zögernd (Ger) – slowing down

THIRDS

In the Chopin étude opus 25 no. 6 in G sharp minor the right hand consists almost entirely of chromatic thirds. Chopin marked the fingering 41 52 on the first two of the chromatic thirds. Thirds are sometimes called double thirds.

THOMAN

István Thomán was born in Homonna, Hungary, on 4 November 1862 and died in Budapest in 1940. He studied composition with Robert Volkmann, and piano with Liszt in Weimar in 1885-86. He began to teach at the Royal Academy of music in Budapest in 1888. He composed songs, piano studies and solo piano works. His pupils included Béla Bartók, Ernst von Dohnányi and Fritz Reiner. Thomán did not make any discs or rolls.

TIMANOFF

Vera Timanova was born in Ufa, Russia, on 18 February 1855 and died in St Petersburg in 1942. She first appeared in public at the age of nine. At the age of eleven she began studying with Anton Rubinstein, and at the age of thirteen with Carl Tausig in Berlin.
She lived in Prague in 1871 then moved to Vienna in 1872. From 1872 she was a regular visitor to Weimar for ten summers as a pupil of Liszt. Although Carl Lachmund wrote

that she seemed to lack a deep musical education and was haughty, Liszt esteemed her highly and called her ‘la crème de la crème’. She appeared in London in the seasons 1880-81 when her name was given as ‘Timanoff’. She toured widely from time to time but did not care much for performing in public and settled in St Petersburg as a teacher.

Vera Timanoff did not make any discs. She made one Liszt roll which is on the CDs which came with ‘Rediscovering the Liszt Tradition’ by Gerard Carter and published by

Wensleydale Press, Ashfield, 2006. The piece was Liszt's Hungarian Rhapsody no.1,
which is rarely performed in public, and the roll itself is extremely rare.

TIMELINES

Keyboard range

1709 Cristofori piano has 49 notes from C to C
1729 Some harpsichords reach 5 octaves
1780 Broadwood square pianos have 5 octaves
1790 Broadwood makes first 5 1/2 octave piano
1794 Broadwood reaches 7 octaves on a grand piano
1803 Beethoven's Erard extends from F6 to C7
1816 Broadwood pianos mostly 6 octaves but some descend to F below C
1818 Beethoven's Broadwood has 6 octaves but descends to F below C
1824 Liszt plays a 6-octave Erard piano in Paris
1840 Broadwood grand reaches A above usual F7
1850 Pianos start to have a full 7 octaves descending to bottom A
1870 Chickering introduces piano with 7 1/4 octaves 88 notes A to C *
1908 Bösendorfer extends to F below bottom A on their large grands
1969 Bösendorfer Imperial Grand reaches 97 notes with a C below A
*standard range

Piano makers

1728 Broadwood (London)
1776 Erard (Paris)
1807 Pleyel (Paris)
1823 Chickering (Boston)
1828 Bösendorfer (Vienna)
1836 Steinway (New York)
1853 Bechstein (Berlin)
1853 Blüthner (Leipzig)
1862 Baldwin (Cincinnatti, Ohio)
1878 Yamaha (Hamamatsu, Japan)

Technical innovations

1709 Bartolomeo Cristofori invents the piano
1725 Silbermann invents the draw-stop device to raise all the dampers
1774 Merlin introduces the 'una corda' device
1783 Broadwood introduces the sustaining pedal
1790 Broadwood extends piano range from 5 octaves to 5 1/5
1810 Broadwood extends piano range to 6 octaves
1820 Broadwood extends piano range to7 octaves
1821 Erard invents double escapement action

1825 Babcock invents iron frame for piano
1825 Pape introduces felt covered hammers
1826 Pape invents over-stringing (cross-stringing)
1840 Herz revises double-escapement action
1840 Chickering grand piano uses Babcock's iron frame
1844 Boisselot invents sostenuto pedal
1859 Steinway applies cross-stringing to grand pianos
1872 Steinway invents duplex scaling
1873 Blüthner invents aliquot stringing
1874 Steinway improves sostenuto pedal design

TONE

Tone matching

Piano sound is evanescent, that is, it starts to die away as soon as the note is struck. It follows from this that to achieve a smooth sound the notes of a melody have to be matched. This means that, where a longer note in a melody is followed by another note, the dynamic level of the shorter note should match what is left of the longer note. This will not always be so because a rising melody will often be played crescendo. It will, however, often be so, no matter whether the melody is rising or falling, if the first note is longer in time value to the second note.

The second subject of the first movement of Beethoven's piano concerto in C minor is one of countless examples where tone matching is used.

Tone matching is a vital part of the cantabile style and of all expressive piano playing.

Tone nuance

Where crescendo, diminuendo and the swell effect are used subtly and in small amounts they may be called tone nuance. Composers do not mark all tone nuances as to do this would clutter the printed page and reduce the legitimate individuality of the pianist. Tone nuances, however, are a vital part of the cantabile style and of all expressive piano playing. The difference between crescendo, diminuendo and the swell effect, on the one hand, and tone nuances, on the other hand, is ultimately a matter of degree.

Tone nuance is a vital part of the cantabile style and of all expressive piano playing.

Tone quality

Whether the sound quality of a single piano note is independent of its volume is disputed.
Tobias Mathay maintained that it is. James Ching maintained that it is not. The present
writer follows Ching's view that, strictly scientifically and analytically, there is only one
quality for each of the approximately twelve distinctly audible dynamic degrees, or
quantities of sound, for each note on the piano. Quality differences follow, in the context

of the performance of a piano composition, from small volume differences, nuances from note to note, tone matching, voicing, rubato and pedalling.

Chopin played softly, as many who heard him play attested. This was not because of, or only because of, his weakness and ill health, but because in a generally soft dynamic level different nuances are more readily apparent to the ear and a more beautiful sound is produced.

TOUCH

Touch in piano playing

In piano playing the actual duration of a written note may vary according to the touch used.

Legato

Legato touch involves a slight overlap in the holding down of each note. This touch is suitable for producing a cantabile in a melody. It is the most common touch used in piano playing, and is indicated by a segment of a circle called a slur.

Non-legato

Non-legato touch involves no overlap in the holding down of each note. This touch is suitable for some scales and passages in baroque and classical works. In early, and some later, classical works it may be suggested by the absence of a slur. Liszt sometimes specifically indicates this touch with the phrase ‘non legato’ but whether this is merely a physiological indication is not entirely clear in the absence of a pedal indication by Liszt.

Staccato

Staccato touch involves the note being detached and, in general, the note is played with one half of the note value. This touch is indicated by a dot over, or under, the note. In terms of the duration of a note, touch may be indicated by a note and a rest. Four crotchets marked with staccato dots would be the same in duration as four quavers separated by quaver rests.

In determining the actual length of a note or chord marked staccato, and despite what is said above, one must take into account the tempo and character of the passage. In a slow, soft, gentle passage the shortening may not be as great as in a faster, more energetic, passage.

Staccatissimo

Staccatissimo touch involves the note being very detached and, in general, is played with one quarter of the value. This touch is indicated by a wedge over, or under, the note.

Composers are sometimes casual in making a clear distinction between staccato dots and staccatissimo wedges. This problem sometimes appears in the piano music of Mozart, Beethoven and Liszt. In most cases it does not matter very much as the context would be a sufficient guide. Editors and publishers very often assimilate the two markings to a dot but there are occasions where the composer intended a distinction. There are several examples of this in Beethoven's piano sonatas where his autograph manuscript clearly shows a distinction. A particular example occurs in the first movement of his Sonata in E flat major opus 33 no. 2.

Mezzo staccato

Mezzzo staccato is a touch between staccato and non legato. The notes are slightly detached and are indicated by staccato dots combined with a legato slur above them. On the piano when the notes are the same they are usually pedalled through and this is done because, on one view, they are treated as notes to be played legato. One reasoning behind this view is that when there are two notes, and they are the same, it is necessary to add the dots otherwise the slur might be thought of as a tie not a legato slur.

In piano music of the romantic period, even when the notes are not the same, they are often also pedalled through if there is an underlying harmonic support, or each note is given a legato pedalling. The practice is not uniform, however, and one should heed any marking by the composer. Beethoven marked pedal through the mezzo-staccato notes of the descending piano melody in the slow movement of his 'Emperor' piano concerto. His aim apparently was to achieve an individual bell-like quality for each note.

Liszt said at one particular masterclass that the mezzo staccato notes of the particular piano composition being played were 'not staccato' and that the wrist should drop down with each note.

TRADITIONS

Liszt's interpretations of Chopin were overtly expressive and flamboyant, while the interpretations of Clara Schumann and Hans von Bülow were more restrained and intellectual, if we can go by contemporary accounts.

Chopin pupil Mikuli taught Michalowski, Rosenthal and Koczalski, and the next generation in the Mikuli line was Neuhaus, Sofronitsky and Rosen.

Chopin pupil Mathias taught Philipp, Pugno and Carreño, and the next generation in the Mathias line was Magaloff and Novaes.

Liszt pupils were Tausig, Sauer and Bülow.

Leschetizky pupils were Friedman, Paderewski and Moiseiwitsch.

It is difficult, however, to establish any clear causality in these musical genealogies,
having regard to the range of influences on great pianists and their strong personalities.

Another framework might suggest a Russian national school and a French national school
as a determinant of performing styles:

Russian national school: Anton Rubinstein, Russian pianist, taught Polish pianist Josef
Hofmann and included in that line might be Russian pianist and composer Sergei
Rachmaninoff and Safonov pupil Josef Lhevinne.

French national (Chopin) school affected by Conservatory traditions: Planté, Cortot,
Casadesus and Long; and in a later generation Perlemuter and François.

There were different technical traditions stemming from Lebert-Stark, Deppe,
Leschetizky, Breithaupt and Mathay.

It is likely that Chopin playing was influenced more by the changing fashions of
successive generations than by teacher-pupil relations, nationality or schools.

TRANSPOSITION

Changing the key of a piece of music is called transposition. A piece in a major key can
be transposed to any other major key. A piece in a minor key can be transposed to any
other minor key. A piece will sound higher or lower once it has been transposed.
Pianists, accompanists, composers and arrangers benefit by having skills in transposition.

Brahms once transposed at sight for a concert the piano part a semitone higher for the
Beethoven ‘Kreutzer’ sonata. The piano on which Brahms had to play was a semitone
low and it was not practicable for his violinist Ede Reményi to retune.

César Franck once transposed a piece at sight when undertaking a sight-reading test in an
examination but he seems to have been penalised for his brazenness rather than being
rewarded for his skill.

Schubert’s song cycle ‘Winterreise’ was probably written for a tenor with a wide range.

A baritone uses an edition in which a number of the songs are transposed down a tone or
so. The second last song in a well known edition for low voice is in A major which is a
little too high for a baritone voice and benefits from a transposition into G major.

TUNING

Pianos need regular tuning to keep them up to pitch and to produce a pleasing sound. By
convention they are tuned to the internationally recognized standard of A4 = 440Hz. It
was to be 439 but as that is a prime number the next highest integer waschosen. A4 is the
A above middle C.

A piano used for a concert is tuned before each concert and sometimes during the interval as well.

Most domestic pianos should be tuned every six months. This is not because they suddenly go out of tune every six months but because they are gradually going out of tune all the time and after six months this tends to become noticeable. This period of six months is not an absolute but a guide. A new piano needs to be tuned more often initially.

UNA CORDA

The literal translation from the Italian of 'una corda is 'one string'. It is also the instruction to depress the left-most pedal, which is called the una corda or soft pedal. When the una corda pedal is down on a modern grand piano all the hammers are shifted sideways slightly so that each hammer strikes only two strings, not all three.

Early nineteenth century Viennese pianos were arranged so that the shifting pedal could pick out one, or two, strings of a trichord (the group of three strings all tuned to the same pitch). This fact explains the markings by Beethoven in some of his later sonatas which differentiate between these two possibilities. Some of the pianos had a separate pedal for each of these two possibilities and some had a single pedal that was operated in two different positions.

By the time of the bigger 6½ octave Viennese pianos around 1820, the geometry of the stringband and the hammer size made it almost impossible to strike only one string and thus achieve a true una corda sound. Eventually the extra shift pedal was dropped but the name 'una corda' was kept.

UPRIGHT PIANOS

The modern piano exists in two forms: the grand piano and the upright piano. Almost every modern piano has 88 keys (seven octaves and a minor third, from A0 to C8). Many older pianos only have 85 keys (seven octaves from A0 to A8). Some manufacturers, such as Blüthner, extend the range in one or both directions.

Upright pianos have the frame and the strings placed vertically, extending in both directions from the keyboard and hammers. It is harder to produce a sensitive action on upright pianos because the hammers move horizontally and the vertical hammer action is dependent on springs which are prone to wear and tear. Upright pianos have the advantage over grand pianos that they are more compact and do not need a spacious room.

URTEXT EDITIONS

An ürtext edition of a work of classical music is a printed version intended to reproduce the original intention of the composer exactly as possible, without any added or changed material. Other kinds of editions distinct from ürtext are facsimile and interpretative editions.

The sources for an ürtext edition include the autograph (that is, the manuscript produced in the composer's hand), hand copies made by the composer's students and assistants, the first published edition, and other early editions. Since first editions often include misprints, a particularly valuable source for ürtext editions is a copy of the first edition that was hand corrected by the composer. Where the sources are few, or mis-print ridden, the conflicting task of the ürtext editor becomes difficult. Cases where the composer had bad penmanship (for example, Beethoven), or revised the work after publication, likewise create difficulties.

A fundamental problem in ürtext editing is how to present variant readings. If the editor includes too few variants this unfairly restricts the freedom of the performer to choose. Yet, including unlikely variants from patently unreliable sources likewise serves the performer badly. Where the editor must go further out on a limb is in identifying misprints or scribal errors. The great danger – not at all theoretical – is that an interesting, eccentric or even inspired choice on the composer's part will be obliterated by an overzealous editor. Responsible editors identify with footnotes all places where the notes have been altered in an ürtext edition.

It is plain that knowing the composer's intent is only the starting point in the preparation of an effective musical performance; a great deal of independent thought and practice is necessary as well. But most musicians today would judge that the process should begin with the most faithful version of the composer's intent that scholarship can muster.

VIENNESE PIANOS

Piano making flourished during the late eighteenth century in the Viennese school which included Andreas Stein (who worked in Augsburg, Germany) and the Viennese makers, Nanette Stein (daughter of Johann Andreas Stein) and Anton Walter. Viennese pianos were built with wooden frames, two strings per note, and had leather-covered hammers.

On some of these Viennese pianos the notes were differently coloured from those of modern pianos, with black notes corresponding to the present-day white notes, and brown or white notes corresponding to the present-day black notes.

It was for such instruments that Mozart composed his concertos and sonatas, and replicas of them are built today for use in authentic instrument performances of his music. The pianos of Mozart's day had a softer, clearer tone and less sustaining power than today's pianos. The term 'fortepiano' is often used nowadays to distinguish the eighteenth century instrument from later pianos.

During 1790 to 1860 the Mozart piano underwent major changes leading to the modern form of the instrument. This was in response to a consistent preference by composers and pianists for a more powerful and sustained piano sound. It was also a response to the ongoing Industrial Revolution which made available high quality steel for strings and precision casting for the production of iron frames. The range of the piano was also increased from the five octaves of Mozart's day to the 7" octaves of the modern piano.

VIOLE

Rudolf Viole (1825-1867) was a composition pupil of Liszt. His Sonata in B flat opus 1 was published in 1855, only one year after Liszt's Sonata was published. A copy has not come down to us but, according to Bülow's review in the Neue Zeitschrift für Musik, 95 (1856), it was based on Liszt's Sonata and used a theme which Liszt gave to Viole in the course of his studies. Bülow, who was the dedicatee, described it as 'sweepingly innovatory music of the future in the highest degree.'

VOICING

Voicing in piano playing

In the context of the performance of a piano composition, voicing is the provision by the pianist of a different dynamic level to each thread of a texture. It is used throughout all piano music and in all piano playing. It is a vitally important part of all piano playing.

Composers of the classical period, such as Haydn, Mozart, Beethoven and Schubert, did not usually mark voicing. This does not mean that it should not be used. Of composers from the romantic period, Chopin rarely marked it explicitly but Liszt marked it occasionally. Of the twentieth century composers, Prokofiev marked it more liberally.

In a phrase of a Mozart sonata marked piano (soft), the right-hand melody is played mezzo piano (moderately soft) while the alberti bass in the left hand is played pianissimo (very soft).

In a phrase of a Chopin nocturne marked piano (soft), the right-hand melody is played mezzo forte (moderately loud), the bass is played mezzo piano (moderately soft) and the chords in the middle part are played pianissimo (very soft).

Voicing is a vitally important part of all piano playing as are nuance and rubato. It is also a vitally important part of the cantabile style. To what extent voicing should be used in

playing on the piano a contrapuntal keyboard composition, such as a fugue by Bach, is more controversial, because voicing could not be achieved on a harpsichord, although it could be achieved to a subtle degree on the clavichord. Many would say that when playing a fugue on the piano the fugal entries should be clearly marked and Bülow's helpful advice in this regard was that, to achieve this, the other threads could be played more softly during the fugal entries.

Voicing applies to notes in a chord where there is melody note, which is usually the top note in a chord played in the right hand. Sometimes, as in Chopin, the melody is in the middle of the chord so that particular care has to be taken to subdue the other notes of the chord.

On some occasions it will not be difficult to bring out a melody because of where the melody is placed on the piano in relation to the accompaniment. Where the melody is in an inner part or is in the bass, careful attention will usually have to be given to subduing the accompaniment.

Some of the chords in works such as the Beethoven sonatas and the Liszt Sonata in B minor may be played without voicing, that is, with an equal dynamic level for every note, to emphasise the dramatic nature of the chords. As a general rule, however, chords, whether in loud or in soft passages, should be voiced.

Voicing the hammers of a piano

Voicing also refers to a completely different procedure in which a piano technician pierces with a special tool the felt covering of a piano hammer. This is done to soften a hammer's impact on the string and restore its tone quality. In a piano that has been played at an advanced level voicing will probably need to be done throughout the range of the keyboard.

WAGNER

Wagner & Liszt

Richard Wagner (1813-1883), opera composer, conductor and friend of Liszt, was visited on 5 April 1855 by Karl Klindworth at his rooms at 22 Portland Terrace, Regents Park, London. Wagner wrote on the same evening to Liszt:

'Klindworth has just now played your great Sonata for me! – we spent the day alone together and after dinner he had to play. Dearest Franz! Just now you were with me; the Sonata is inexpressibly beautiful, great, lovable, deep and noble – just as you are. I was profoundly moved by it, and all my London miseries were immediately forgotten.'
'Klindworth astonished me by his playing; no less a man could have ventured to play your work for me for the first time. He is worthy of you. Surely, surely it was beautiful.'

The other documented performance for Wagner of the Liszt Sonata took place just under twenty years later, this time by the composer himself. Liszt was staying with the Wagners at Bayreuth from 24 March to 3 April 1877 and they celebrated Wagner's name-day on 2 April when Wagner gave Liszt a signed copy of his newly published autobiography, Mein Leben. In the afternoon Wagner sang the first Act of Parsifal with Liszt accompanying him on the piano.

In the evening of 2 April 1877 Liszt played his Sonata. Cosima (who was Liszt's daughter, Wagner's wife and Bülow's former wife) wrote in her diary of 'a lovely cherished day, on which I can thank heaven for the comfortable feeling that nothing – no deeply tragic parting of the ways, no malice on the part of others, no differences in channels – could ever separate us three.' 'Oh, if it were possible to add a fourth [Bülow]

to our numbers here! But that an inescapable fate forbids, and for me every joy and exaltation ends with an anxious cry to my inner being!'

WEISS

Josef Weiss (1864-1918) was a German-Hungarian from Kashau in upper Hungary. He is thought to have studied with Liszt, commencing with him in Budapest in 1876 at the age of twelve. Although Gustav Mahler admired his playing, he was characterised as an eccentric and was not particularly at ease performing in public. On 29 January 1910 he threw a tantrum and walked out of a rehearsal of Schumann's piano Concerto conducted by Mahler.

He is listed as one of Liszt's Hungarian pupils under the spelling 'Joszef Weisz' in Alan Walker's 'Franz Liszt – The Final Years 1861-1886'. He is similarly listed in 'Appendix Three: A summary catalogue of Liszt's pupils and disciples grouped by nationality' in Carl Lachmund's 'Living with Liszt'. The editor, Alan Walker, states: 'The catalogue which follows, while based on that provided by Lachmund, has been considerably revised in the light of modern research.' Josef Weiss, under either spelling, is, however, not mentioned by Göllerich as a Liszt pupil.

Weiss made Liszt discs and rolls. He also made a piano roll recording of the Liszt Sonata on the Duca label but, even if it turned up, it is unlikely that there would be an appropriate reproducing piano on which to play it back.

WITTGENSTEIN

Some time after the break-up of his liaison with Countess Marie d'Agoult, Franz Liszt moved to the German provincial town of Weimar where he lived in the Altenburg, a magnificent mansion with forty rooms. Not long after, a young Polish heiress, Princess Carolyne von Sayn-Wittgenstein, arrived to join him. After Carolyne arrived, his official address remained for a time c/- Hotel Erbprinz, Weimar, to preserve the proprieties.

Carolyne had been pressured by her father into marrying a Count Nicholas Wittgenstein

to unite Carolyne's wealth with the Wittgenstein family's titled nobility. Her father owned vast tracts of the Ukraine and was fabulously wealthy. The marriage produced much unhappiness and a daughter, Marie. Liszt had a short love affair with Carolyne while he was in the Ukraine but then had to resume his concert tour. Carolyne later escaped from her unhappy marriage with Nicholas to be with Liszt in Weimar. This was not before she had flogged off as many of the family estates as she decently could and transformed them into jewels. She took off with Marie and as many jewels as she could sew into her corset without making it too uncomfortable.

Liszt was agreeable to marry Carolyne, who had left family and friends behind in the Ukraine and made the dangerous journey to Weimar to be with him. His motives included a desire to do the right thing by her and make her an honest woman, as well as to placate his deeply religious mother Anna who was at the time living in the Altenburg.

In the mean time, Nicholas made a cameo but unwelcome appearance at the Altenburg in September 1852 to discuss the terms of his property settlement. Liszt already had to contend with the petty musical, religious and power politics of a provincial town, including the rather hypocritical antipathy of the people of Weimar to Carolyne who was technically living in adultery. Adultery was at that time a criminal offence in the grand duchy of Weimar although no-one was disposed to apply the law to Liszt.

Liszt, in the middle of all this turmoil, not to mention his musical activities, found the time, energy, inclination and concentration, in late 1852 and early 1853, to compose his Sonata. To make matters more complicated, in 1853 he fell in love with a new piano pupil, Agnès Klindworth, and maintained that liaison clandestinely for some time even after she left Weimar two years later.

Carolyne, of course, had to get a divorce if she were legally to remarry. She was technically a Russian subject, as she was born in the Ukraine, and a divorce had to go through the Russian authorities and be approved by the Czar as head of the Russian Orthodox Church. The Czar's sister was married to the Grand-Duke Carl Friedrich of Weimar and Carolyne hoped that this circumstance would smooth the path.

In any event, the divorce went through and was approved by the Czar. Carolyne was now divorced and legally free to marry in the grand-duchy of Weimar which recognised the divorce. As Liszt had never been married he was legally free to marry. This could take place in the Lutheran Church in Weimar but Liszt would only marry in the Catholic Church. He was canonically free to do this only if the pope approved the annulment of Carolyne's marriage to Nicholas. The annulment proceedings commenced by Carolyne in the Catholic Church tribunal were, however, opposed all the way by the Wittgensteins for tactical reasons relating to the property settlement.

The Defender of the Marriage Bond, who appeared at the various stages of the nullity

proceedings, had to comply with his obligation under canon law to ensure that the proceedings were not collusive. There always was evidence which, if believed, established that Carolyne had been pressured into the marriage with Nicholas. Neither Carolyne nor Nicholas ever wanted to resume cohabitation.

The legal wrangling was eventually resolved. The decree of nullity of Carolyne's marriage to Nicholas was approved by Pope Pius IX, and Liszt and Carolyne's wedding was arranged to take place in Rome on Liszt's fiftieth birthday. On the day before the wedding, however, a special emissary to the Pope from the Wittgensteins arrived in Rome alleging fraud in the nullity proceedings. The Pope had no option but to stay the decree, which led to further legal wrangling. This was resolved decisively in favour of Carolyne and the stay was lifted.

The papers in the Vatican archives relating to Carolyne's annulment proceedings, which were long thought to have been lost or destroyed, have been located by Alan Walker, translated and published. These voluminous papers, often written in the formal

ecclesiastical Latin language, make fascinating reading for anyone so minded. They
show the efforts Carolyne made over a number of years to obtain her annulment and the
scrupulousness of the church authorities in following due process.

Nicholas subsequently died, thus resolving any question of a canonical bar. Actually, the
marriage between Liszt and Carolyne never took place. Liszt took minor religious orders
and they went their separate ways. Carolyne lived in Rome and Liszt shared his time
between Weimar, Budapest and Rome. Liszt wrote to her two or three times a week
about all his musical doings and when he stayed in Rome dined with her every evening.
They remained the closest and most devoted of friends until his death.

On hearing of Liszt's death Carolyne suffered a stroke and took to her bed. She died not
long after this, but not before completing her long-term project, a multi-volume treatise in
French about the exterior causes of the interior weaknesses of the church. She had been
working on her monumental treatise in her sunless, cigar-smoke filled apartment in Rome
for years and had been publishing each volume after it was written. It must have taken
the ecclesiastical authorities out of their comfort zone because two of the 24 volumes
were placed on the index librorum prohibitorum. Carolyne's magnum opus remains to
this day unloved and unread, covered in dust in a library somewhere.

WOODWARD

Roger Woodward was born in Sydney in 1942 and studied piano at the Sydney
Conservatorium of Music with the Russian born pianist and teacher Alexander
Sverjensky who had himself been a pupil of Sergei Rachmaninoff and of Liszt pupil
Alexander Siloti. Woodward also studied church music with Kenneth Long, conducting
with Sir Eugene Goosens and composition with Raymond Hanson. In 1964 he won the
Commonwealth finals of the ABC Concerto and Vocal Competition before continuing his
piano studies at the National Chopin Academy for Music in Warsaw, Poland, with
Zbigniew Drzewiecki who was a friend of Karol Szymanowski and had been a pupil of

Ignacy Jan Paderewski.

Roger Woodward has performed all the Beethoven's piano sonatas and all Chopin's piano works and has performed and recorded works from the entire range of the piano repertoire including twentieth century and contemporary composers. He has performed piano concertos with the world's major orchestras and conductors and is a Steinway artist.

In the 1980 Queen's Birthday Honours he was appointed an Officer of the Order of the British Empire (OBE). In the 1992 Queen's Birthday Honours he was appointed a Companion of the Order of Australia (AC) 'for service to music, particularly as a pianist, and to the promotion of Australian composition'. In 1993 he was appointed a Commander of the Polish Order of Merit. In 2005 he was appointed a Chevalier of the Ordre des Arts et des Lettres and was designated a lifelong National Treasure by the Australian National Trust. In 2007 he was appointed to the Polish Order of Solidarity. He has received the degree of honorary Doctor of Music from the University of Sydney.

XYLOPHONE

A musical instrument in the percussion family, the modern western-style xylophone consists of bars of rosewood or fibreglass of various lengths that are struck by mallets. Each bar is tuned to a specific pitch of the musical scale. Some xylophones have a range of 2 ½ octaves but concert xylophones are usually 3 ½ or 4 octaves. Concert xylophones have resonators below the bars to enhance the tone and sustain the sound.

By 1830 the xylophone was popularised by a Russian virtuoso called Michael Josef Gusikov who had made the instrument known through extensive concert tours. His instrument was the five row 'continental style' xylophone made of twenty-eight wooden bars arranged in semitones in the form of a trapezoid. There were no resonators and it was played with spoon shaped sticks. Gusikov performed in garden concerts, variety shows and, as a novelty, at symphony concerts. Composer pianists Chopin, Liszt and Mendelssohn spoke very highly of Gusikov's performances.

The xylophone is a precursor to the vibraphone which was developed in the 1930s.

YAMAHA

Yamaha pianos are manufactured by Yamaha Corporation, the world's largest maker of musical instruments. The first Yamaha piano was made in 1900.

Sviatoslav Richter performed on Yamaha pianos for more than 25 years.

Glenn Gould used a Yamaha piano in his 1983 re-recording of Bach's Goldberg Variations.

At the 12th International Tchaikovsky Competition in Moscow four different piano manufacturers were featured: Yamaha, Steinway, Kawai and Bechstein. Of the eight finalists including the winner, Ayako Uehara, four finalists chose the Yamaha CFIIS Concert grand piano.

ZUMPE

The English fortepiano had a humble origin in the work of Johann Cristoph Zumpe, a

maker who had emigrated from Germany and worked for a while in the workshop of the great harpsichord maker Burkat Shudi. Starting in the middle to late 1760s, Zumpe made inexpensive square pianos that had a very simple action, lacking an escapement, sometimes known as the ‘old man’s head’. Although hardly a technological advancement in the fortepiano, Zumpe’s instruments proved very popular, they were imitated outside of England, and played a major role in the displacement of the harpsichord by the piano. These square pianos were also the medium of the first public performances on the instrument, notably by Johann Christian Bach.

ABOUT THE AUTHOR

Gerard Carter holds the degrees of Bachelor of Economics and Bachelor of Laws from the University of Sydney, practised as a lawyer for over thirty years, lectured in commercial law and is the published author of over twenty books on legal and musical subjects. He studied piano with Eunice Gardiner at the Sydney Conservatorium of Music and gained his Associate Diploma in Music (Piano Performing). He studied César Franck's organ works with Maître Jean Langlais at the Cavaillé-Coll grand organ in the Basilica of Ste Clotilde in Paris. Jean Langlais was a pupil of Franck's last pupil, Charles Tournemire. Tournemire and Langlais presided for many years, in succession to Franck, at the tribune of Ste Clotilde.

Gerard Carter has performed and recorded piano works by Bach, Beethoven, Chopin, Liszt, Schumann and Brahms. Together with Anthony Wallington, baritone, he recorded a recital of songs representing a conspectus of the song literature, recorded a number of sacred songs on organ and piano, and performed Schubert's Winterreise at Hobart Town Hall. He recorded Franck's Chorale in A minor and Cantabile on the historic Puget Père et Fils organ at Kincoppal-Rose Bay School, Vaucluse, and recorded works by Franck, Mendelssohn and Fauré on the historic Hill and Son organ at St Augustines' Church, Balmain. He is the author of an article in the Sydney Organ Journal on the authentic performance of Franck's organ works. He has recorded his own piano transcriptions of Franck's Pièce Héroïque and Chorales in E major and A minor and has published and recorded his own 'Fantasy on the Maiden's Wish' for piano.

'Franz Liszt's Piano Sonata' and 'Rediscovering the Liszt Tradition'(which enclose CDs of historic reproducing piano recordings of Liszt's piano works performed by his celebrated Weimar pupils), 'Liszt Sonata Companion' and 'Piano Mannerisms, Tradition and the Golden Ratio in Chopin and Liszt', are other music titles written by Gerard Carter

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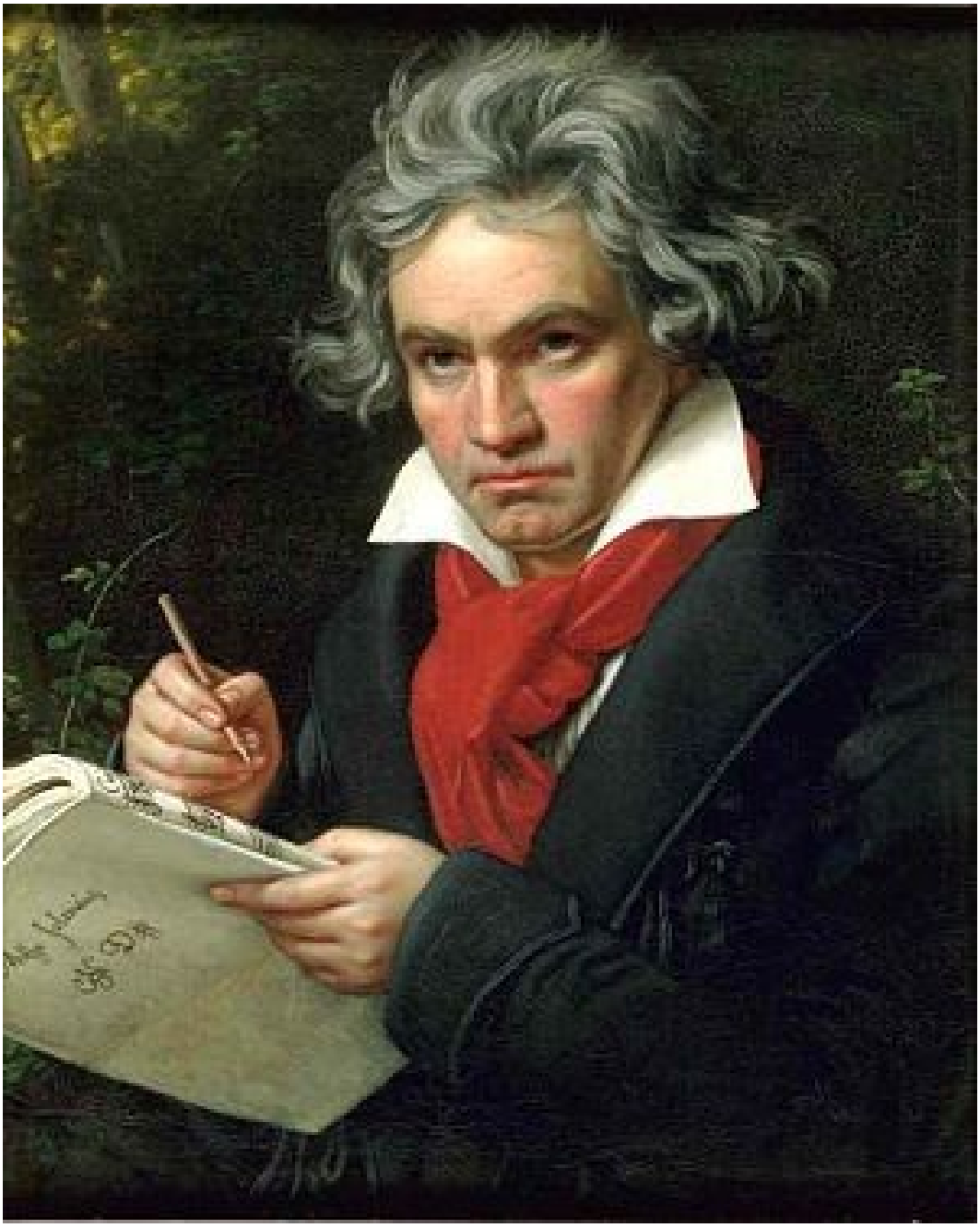
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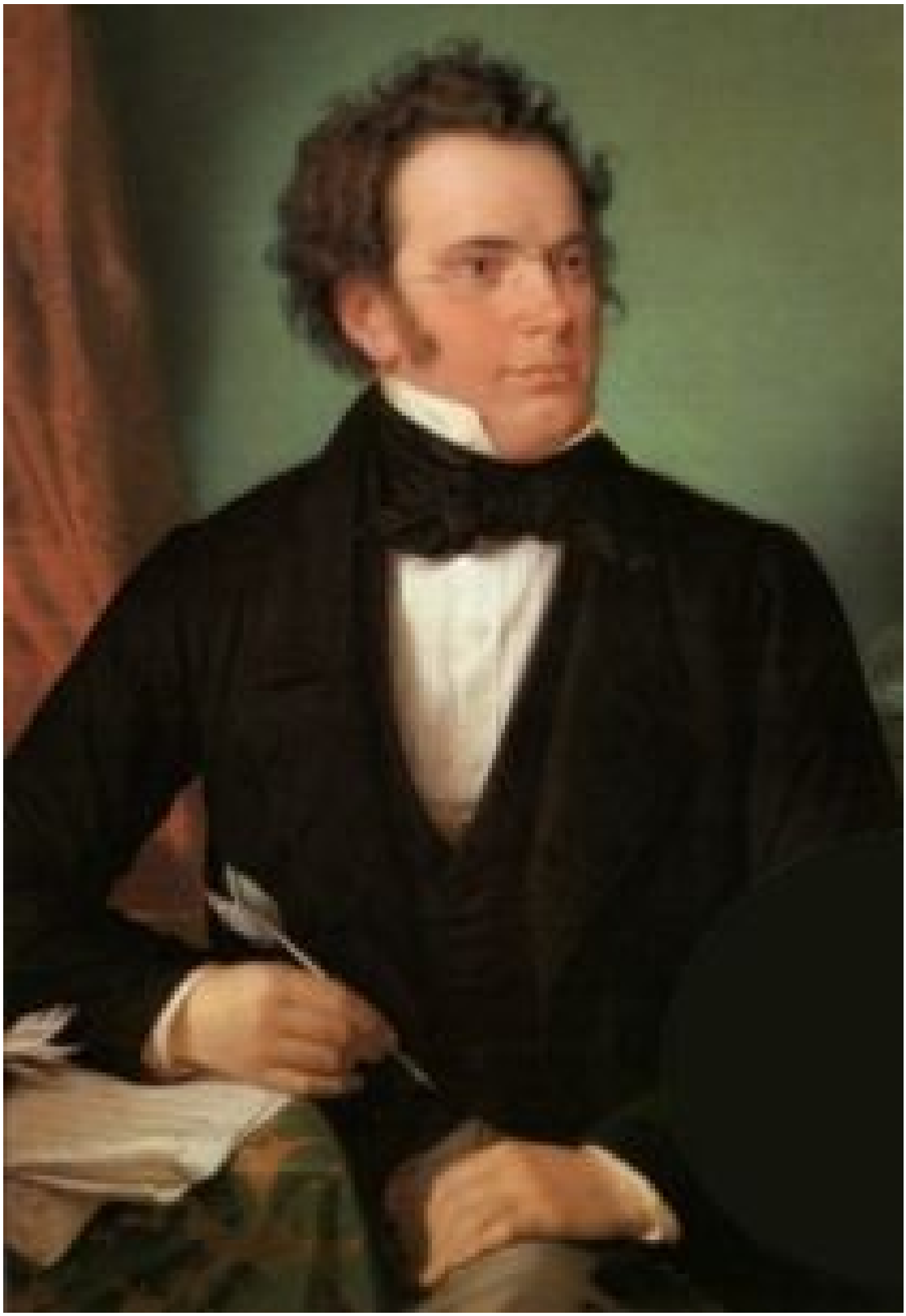
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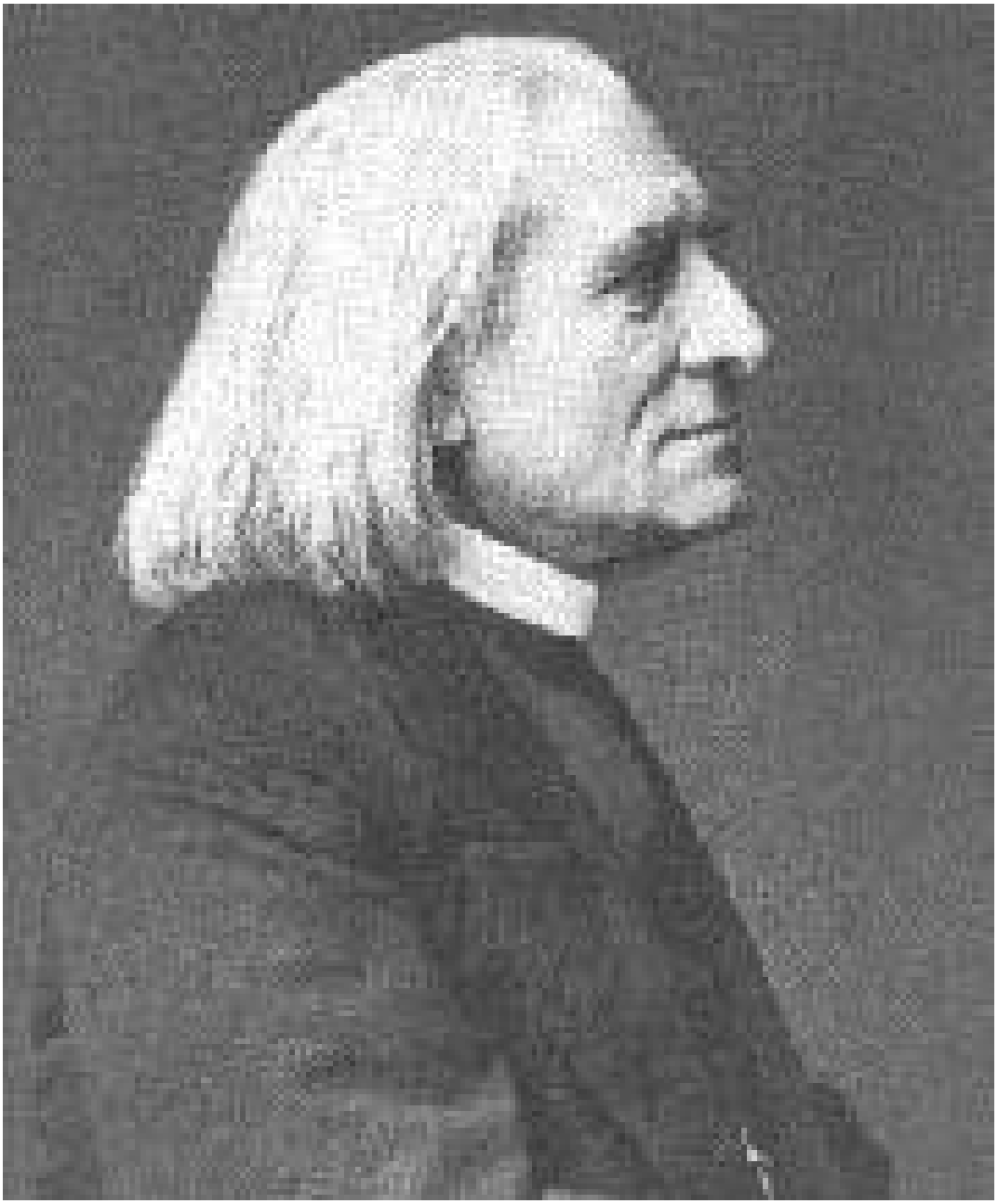




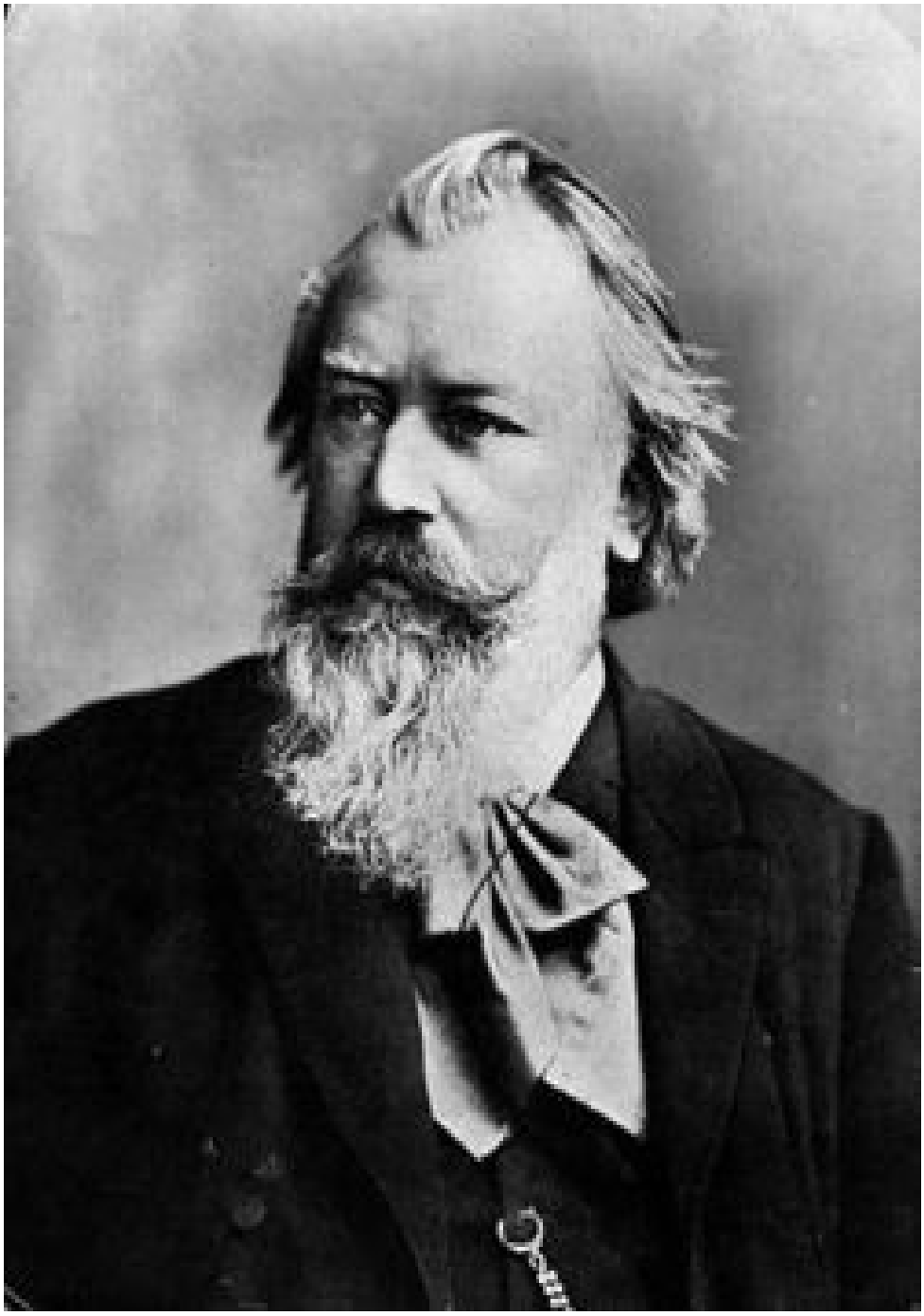




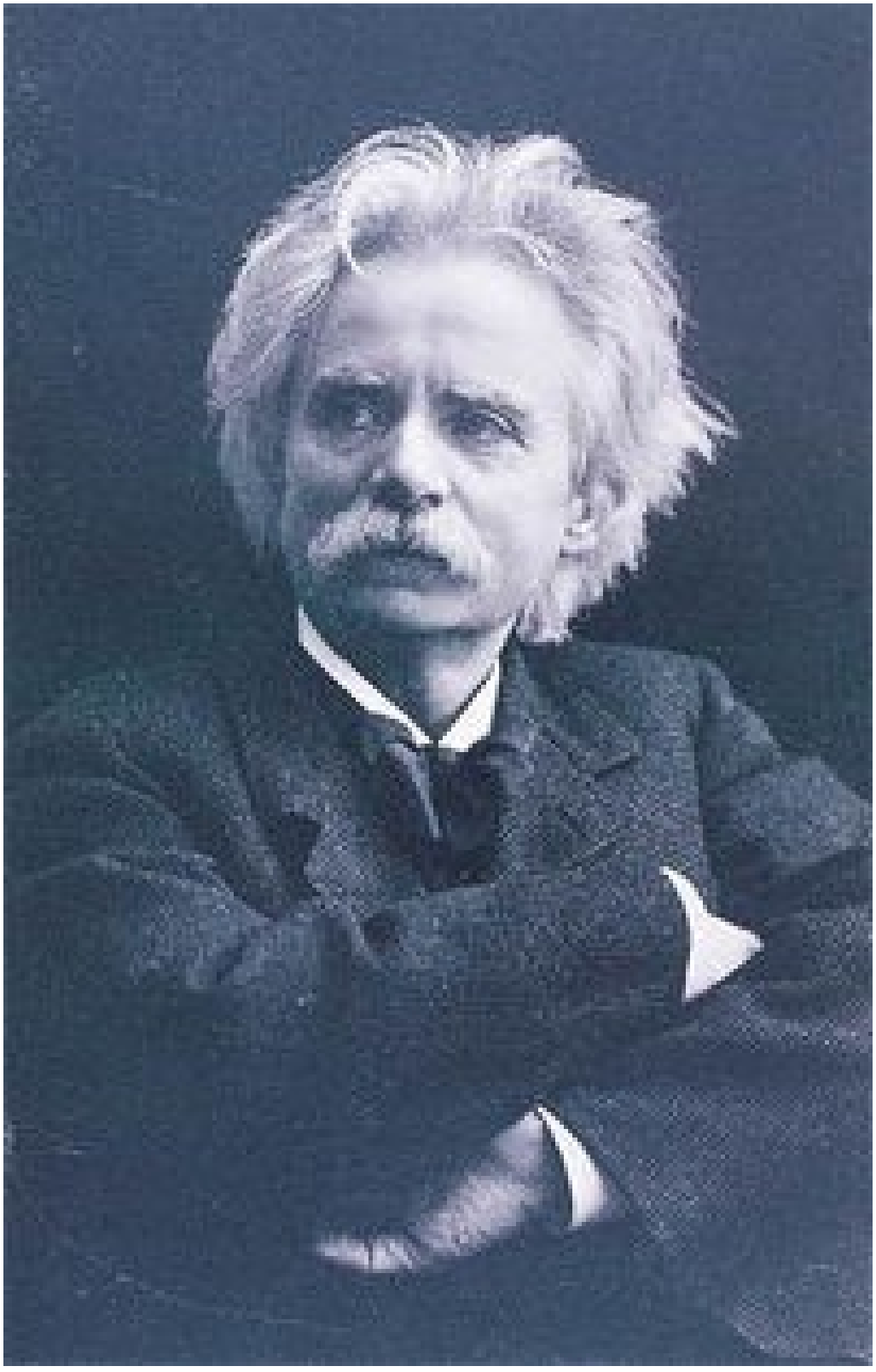
























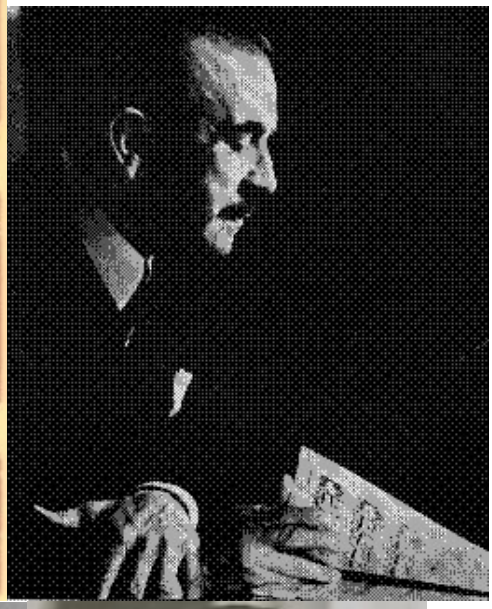


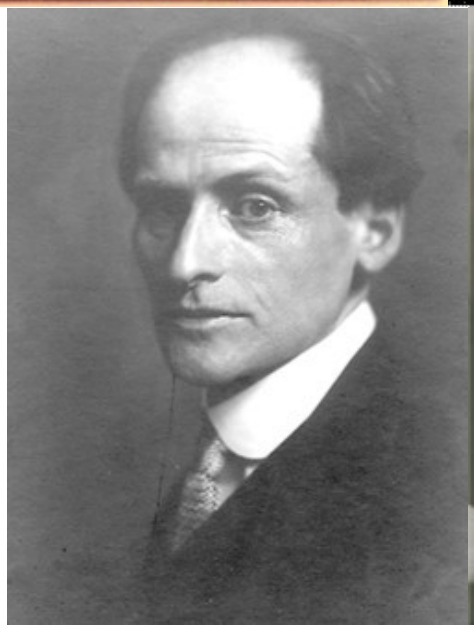























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